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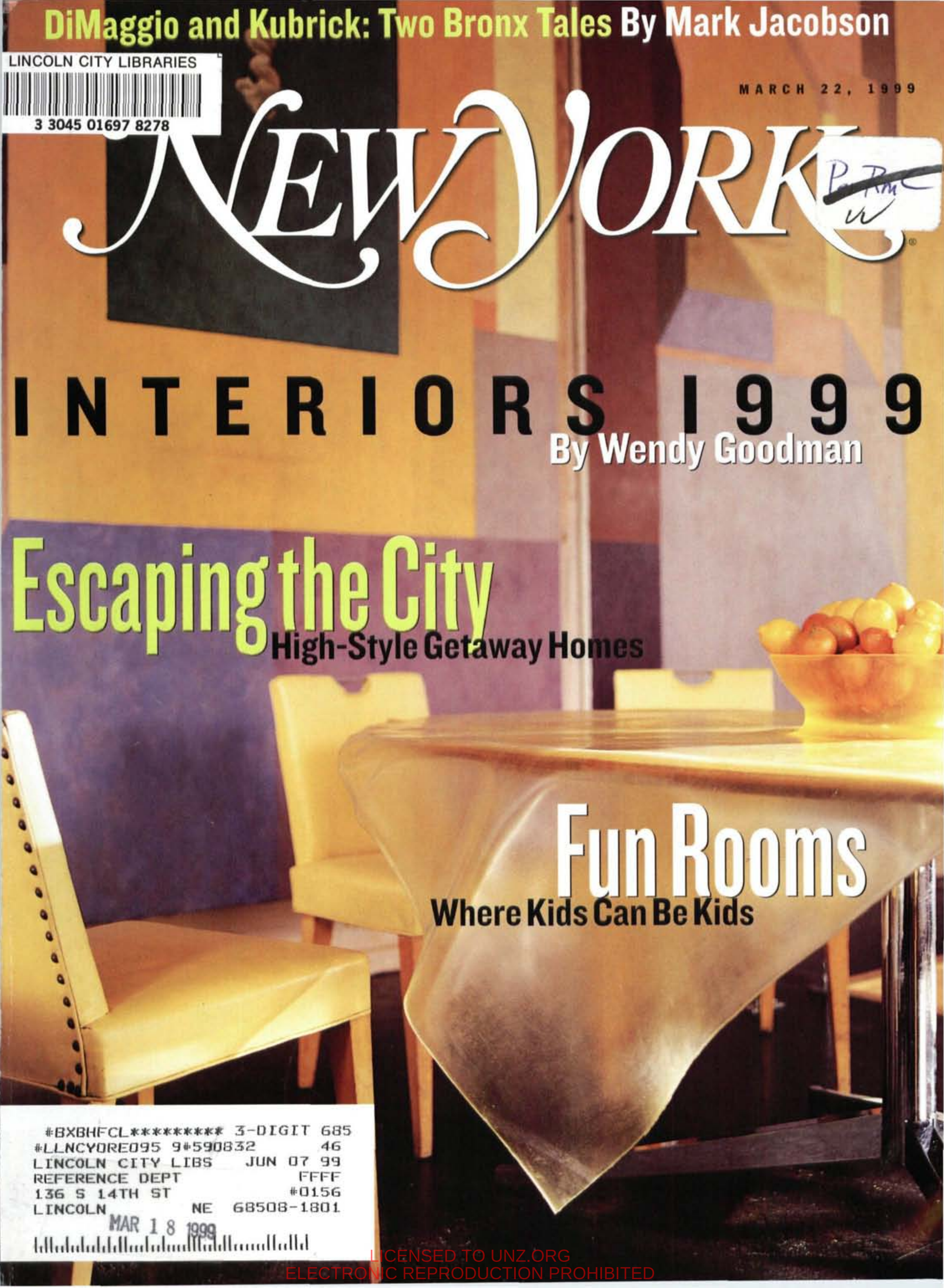

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By Wendy Goodman

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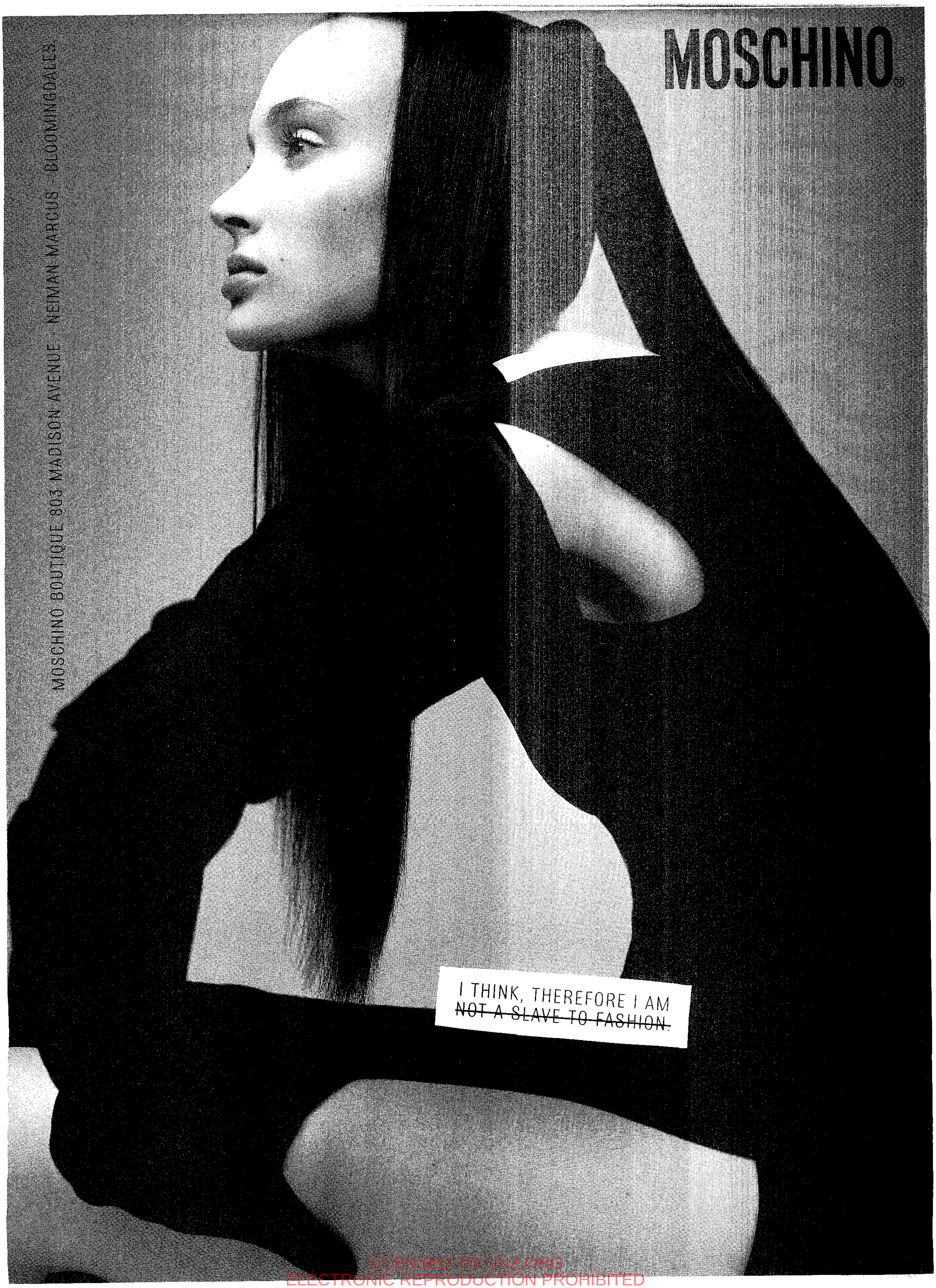
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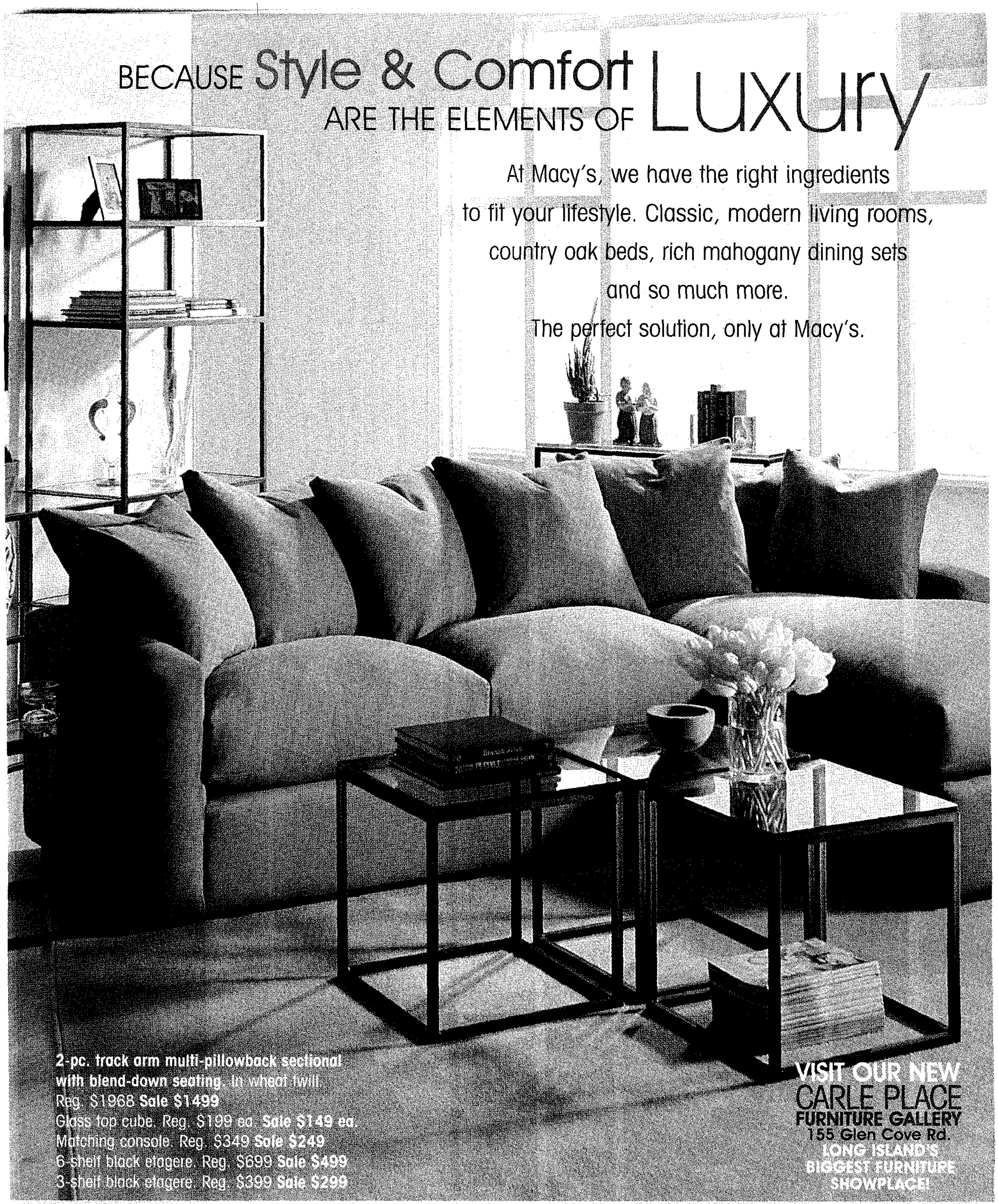

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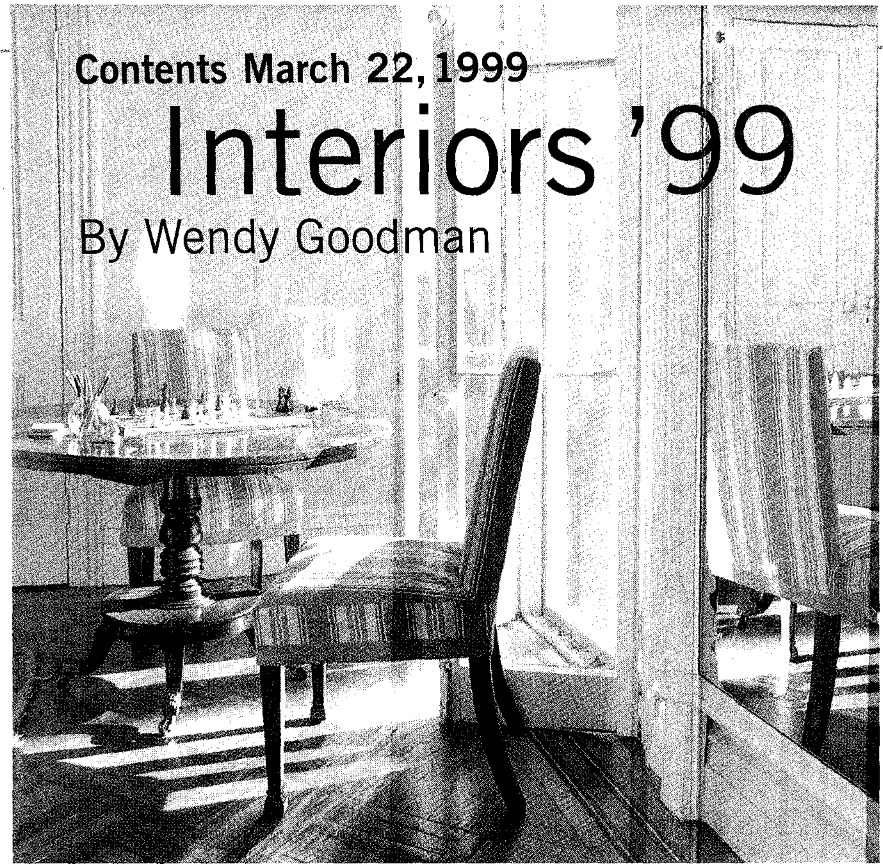

Photograph by Antoine Bootz.

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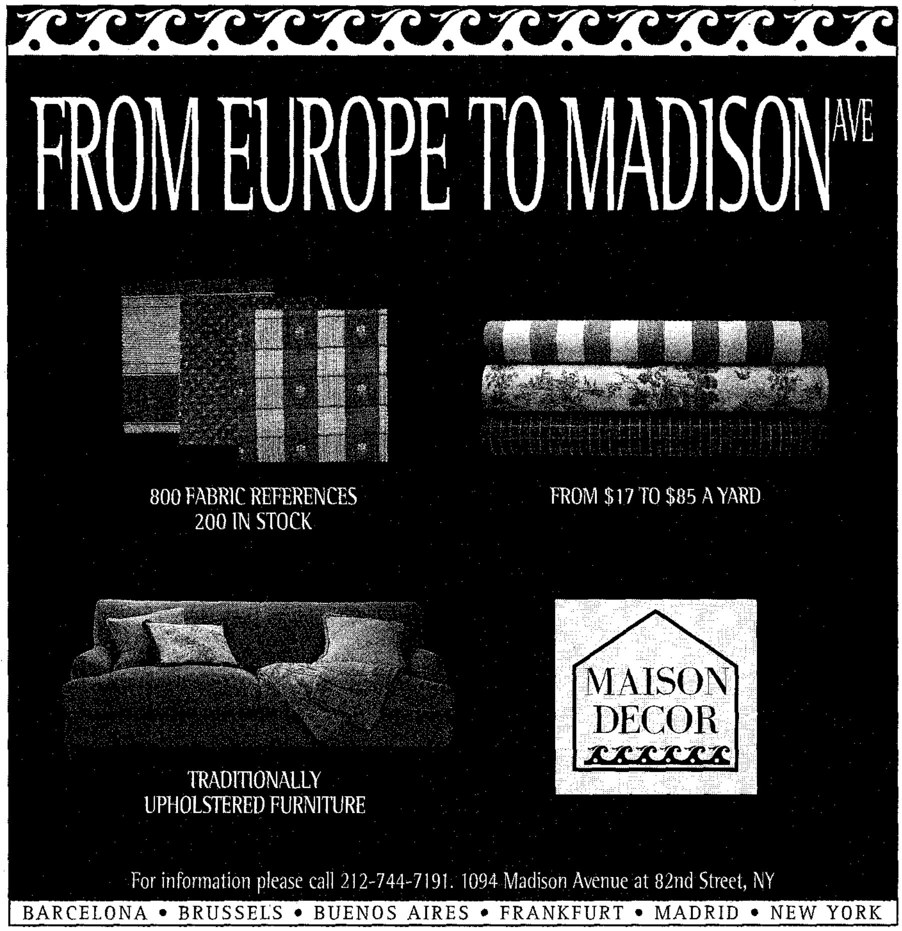
Cover: Steven Harris's Columbia County loft in a field, photographed by Pieter Estersohn. Table by Florence Knoll, available at Knoll, Inc.; tablecloth by Droog Design, available at Moss; murals by Mig Perkins.



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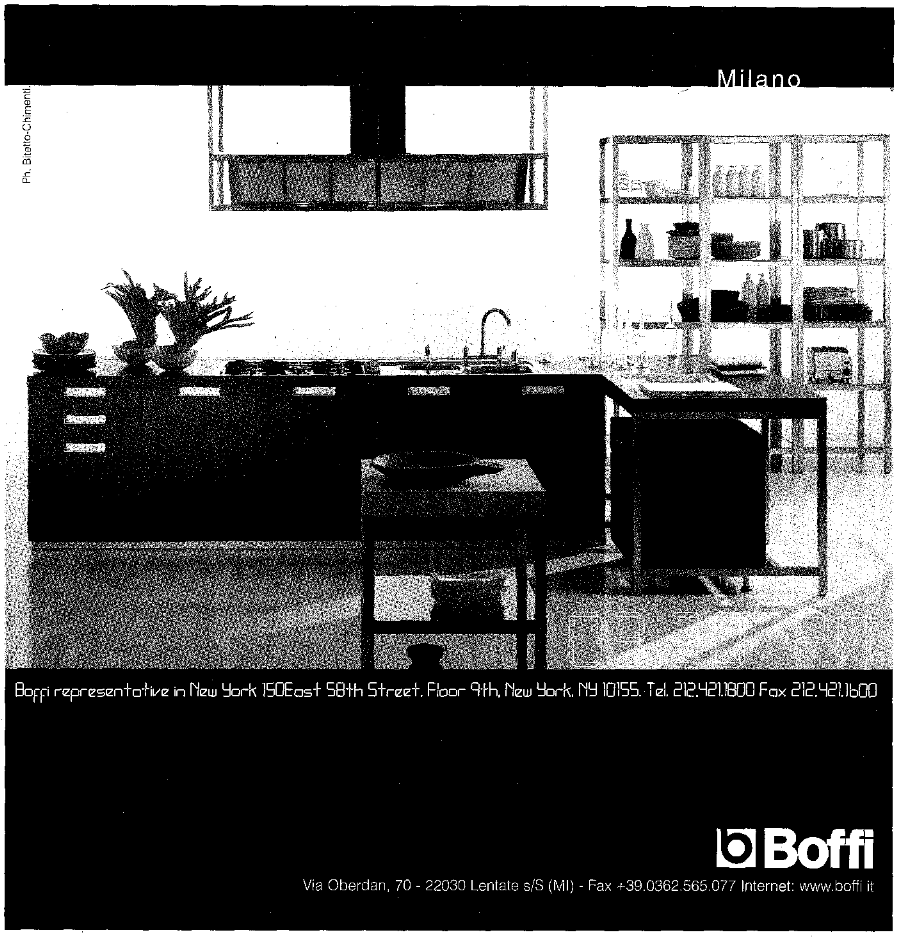
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Family Ties

Yong Seong Park's story illustrates every adoptive parent's worst nightmare, but it isn't the norm; only crocodile tears are shed for the Pressmans' excesses.

CONGRATS TO *NEW YORK* MAGAZINE. I adopted my daughter Arabella from China in 1996, and you've finally published an article that shows one of my worst nightmares come true. In "We Gave Him Up to Save His Life" [by Peg Tyre; March 1], one thing is blatantly clear: American adoption agencies and their counterparts overseas should start *listening* to the seemingly dreamlike babblings of older internationally adopted children and making every (as in more of an) effort to decode what is really going on. Believe me, there are more Chad Ostrowskis out there whose entire existences are impacted by experiences like these. And it seems particularly ironic that if this situation took place in reverse—an American kid adopted in Korea—a massive international incident featuring ABC News, *20/20*, manhunts, and criminal charges of kidnapping would ensue. Where were these guys during the "five horrific years"?

Amanda Uhry
MANHATTAN

THE OSTROWSKIS' STORY OF DECEIT, PAIN, and, ultimately, selfless love surrounding their adoption of Chad, expertly reported by Peg Tyre, was both more moving and more disturbing than anything else *New York* has covered in recent years. Perhaps most chilling and important is the question it raises: How many more children like Chad Ostrowski–Yong Seong Park–Yong Seong Kang are still out there?

Jane Hammerslough
WESTPORT, CONN.

I AM WRITING THIS LETTER AS MY 13-YEAR-old adopted Korean daughter sits at the kitchen table conscientiously studying the Civil War. She has written pages and pages of notes and is eager to keep up her near-perfect grade in social studies. She was also adopted from the New Beginnings agency, as was my 10-year-old. My children are both happy, well-adjusted Korean-American adoptees. I'm not vain enough to think that they came out this way because of anything that either my husband or I did. We adopted them both when they were four months old, and each child came off the airplane with a personality that was formed.

I am tired of all the negative stories about adoptees. Of course issues of adoption always come up. We deal with all the questions about adoption honestly and with a lot of love. With sensational stories in the news about infants switched at birth and birth mothers changing their minds, *I want equal time.* I want stories talking about the joy that our adopted children brought to us, our parents, and our families. I want to tell the world that they are spectacular and they are normal. Although your story was tragic, I felt that the only person to blame was the girlfriend of the father who deceived Eastern Child Welfare Society. I would also think that any child who was taken away from his family at age 7 would be angry.

Pam Pollack
BROOKLYN

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to NYLetters@aol.com. Please include a daytime phone number.*

WHEN MY DAUGHTER WAS 11 YEARS OLD, my husband and I asked New Beginnings to help her find her birth parents. She was a happy, well-adjusted child but was worried about her birth mother. I received tremendous help from New Beginnings and Eastern Child Welfare Agency in Korea. We traveled to Korea and had a very positive reunion. Chad's story depicts a very unfortunate experience, but New Beginnings has given enormous joy and support to thousands of families, including our own.

Bill and Sara Lavner
MANHATTAN

I WAS SURPRISED AT HOW SELFISH CHAD Ostrowski (Yong Seong Park) was. Nothing mattered to him but himself. The Ostrowskis went through a hell of a lot and sacrificed their relationship for Chad. Why couldn't he complete his studies and, when he'd finished, take his new parents to meet his dad in Korea? The Ostrowskis have done enough for Chad.

Marlene Petka
BROOKLYN

THE STORY OF YONG SEONG PARK (CHAD Ostrowski) is certainly a heartrending one, and it illustrates the importance of openness and honesty in adoption and the problems that can arise from secrecy. Spence-Chapin has completed thousands of adoptions of children from Korea and would like to assure your readers that the situation reflected in your story is rare. As they grow older, many adoptees reconnect with their biological backgrounds while remaining strongly connected to their adoptive families. Certainly, for a 7-year-old who has memories of his original family, this pull would be especially compelling. Children who are adopted, particularly those adopted into a family of a different culture or race from their own, all have adjustments to make as they grow up. The real story is how well they and their families do.

Katharine S. Legg
Executive Director, Spence-Chapin
Services to Families and Children
MANHATTAN

Glamorama

I LAUGHED AT YOUR COVER CALLING THE Pressman family "victims" ["Let Them Wear Black," by Joshua Levine; March 1]. As anyone who ever experienced McDonald-Darrow-type treatment at Barneys in the eighties can attest, this is a group that got exactly what they deserved. The only victim was poor old Barney, who built a thriving business based on apparent respect and consideration for his customers. His heirs destroyed it with their contempt for their customers.

J. Cacciola
MANHATTAN

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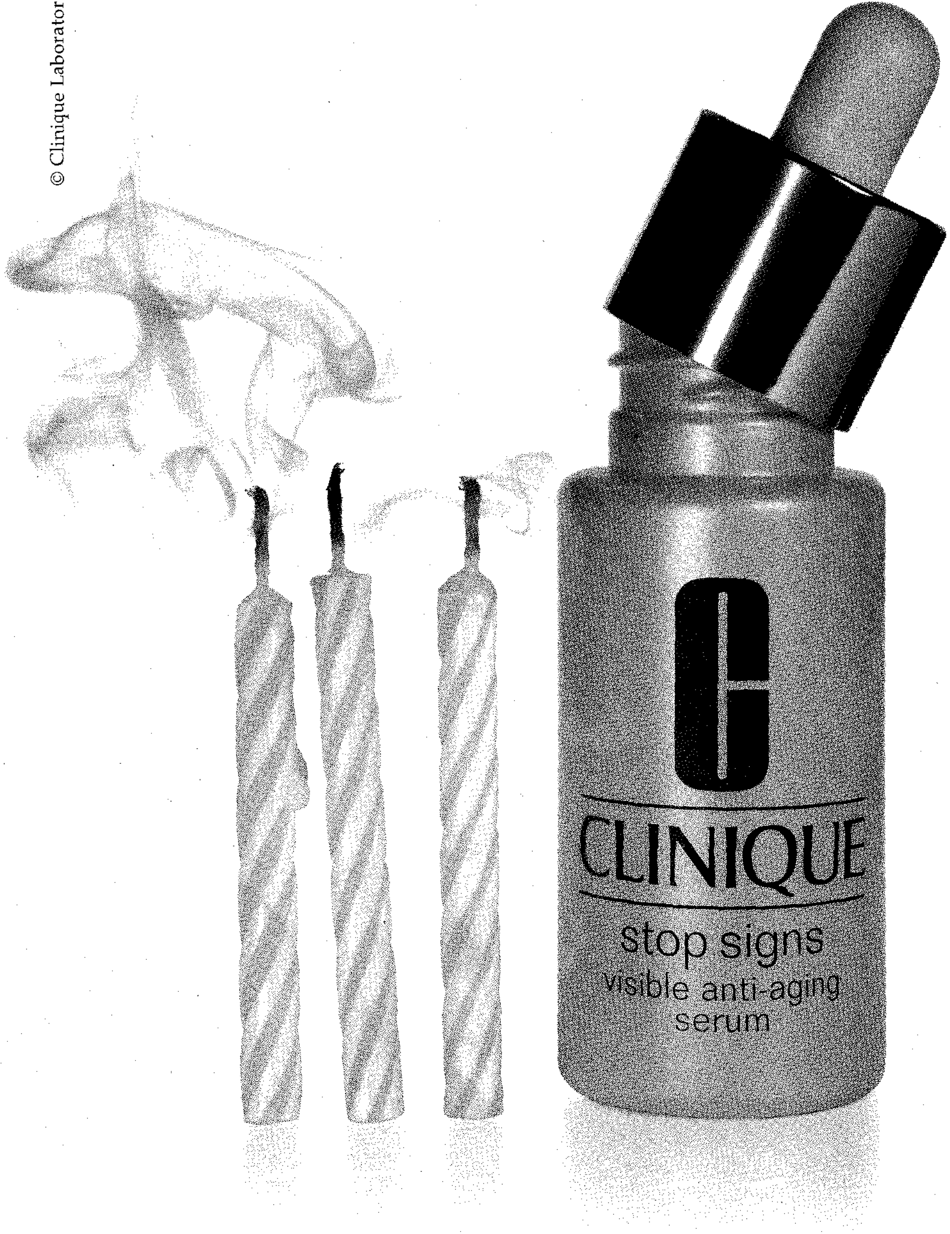

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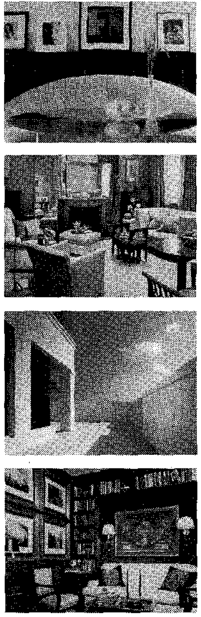

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DESIGNER PREVIEWS

pointed ad agency, Scali, McCabe, Sloves, "is that the store is a jewel that needs everyday watching and polishing. Once I start spreading myself too thin, I'll start losing control, and then what?" Obviously, maturing members of the Pressman family, especially sons Gene and Bob, were able to convince him otherwise. Ironically, by acquiescing to exactly those things that he feared most, Fred saw his dreams crushed under by wild and inane characters with personalities more suited to showbiz than to retail marketing.

Albert J. Silverstein
NEW ROCHELLE, N.Y.

Big Head

HMMM. MADONNA'S BOYFRIEND LIES about his age, rips off Tarantino, and worships Bruckheimer, yet you devote two pages to the guy, with the disclaimer that "he's adept at getting column inches" ["Material Guy," by Vanessa Grigoriadis; March 8]. There must be something to this Y2K thing. How else can you explain away a hack who thinks *Meet Joe Black* is anything but drivel? I give him two years before he's dating Kylie Minogue and making European porn.

Alan Roberts
MANHATTAN

Star Treatment

IT IS WITH SADNESS AND DISPLEASURE that I read in the "Intelligencer" column of March 1 the uninformed, petty, and derogatory remarks about Sharon Stone ["AMFAR Leaves No Stone Unturned"]. As chairman of AMFAR's Campaign for AIDS Research, Sharon Stone has been a dedicated and effective ally as a fund-raiser and speaker. For her travels, she has, whenever possible, consolidated her work for the foundation with other professional engagements so that expenses would be borne by third parties. On those rare occasions when this has not been possible, AMFAR has covered only normal and customary expenses. Your item was not only untrue but also malicious toward someone we treasure.

Mathilde Krim, Ph.D.
Founding Co-chair and
Chairman of the Board, AMFAR
MANHATTAN

Correction The January 25 "Gotham" about New York's potential bid for the 2012 Olympics ("Oy, the Vault") mistakenly described the New York City Sports Commission as defunct. In fact, it still exists under different leadership.

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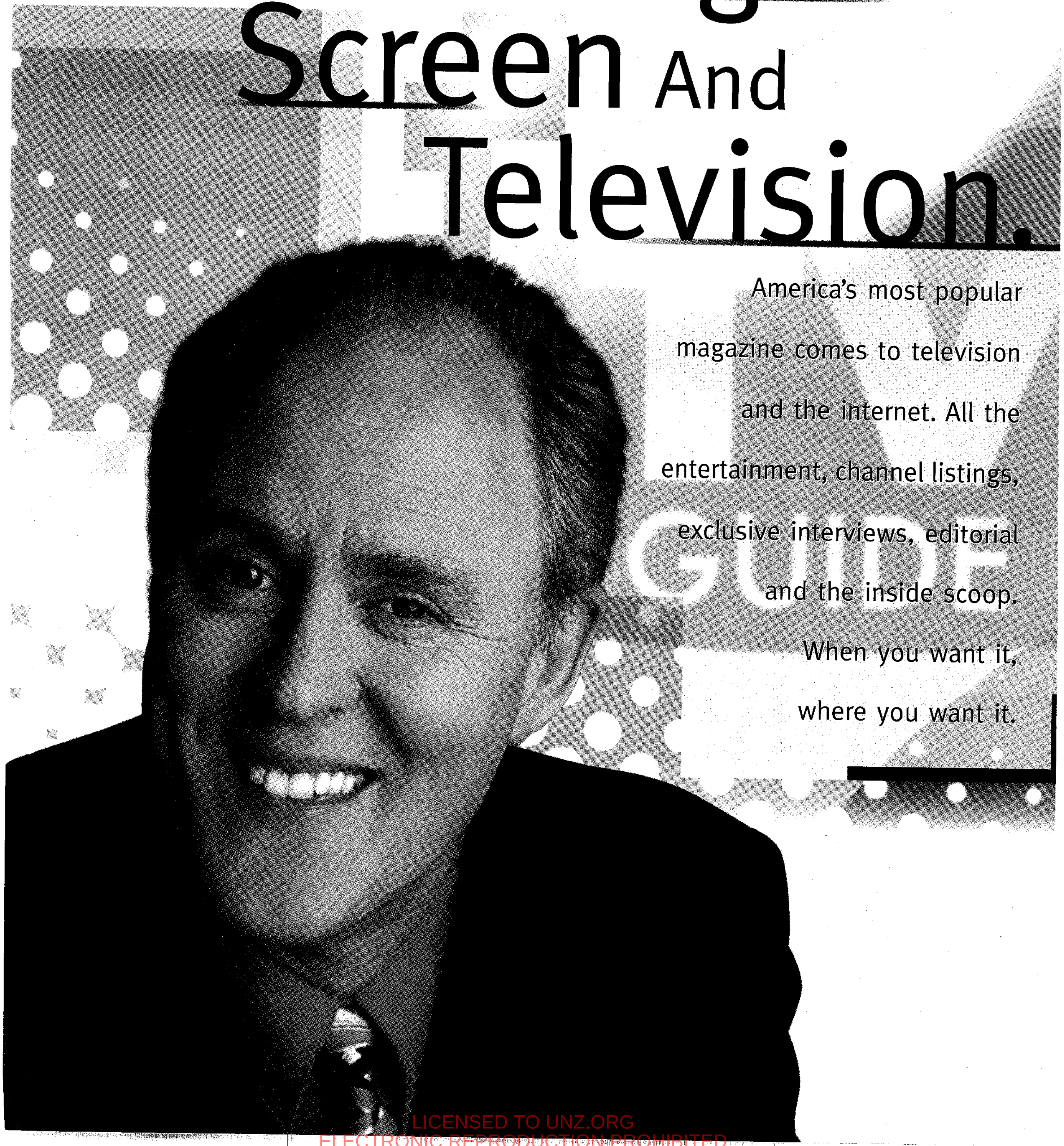

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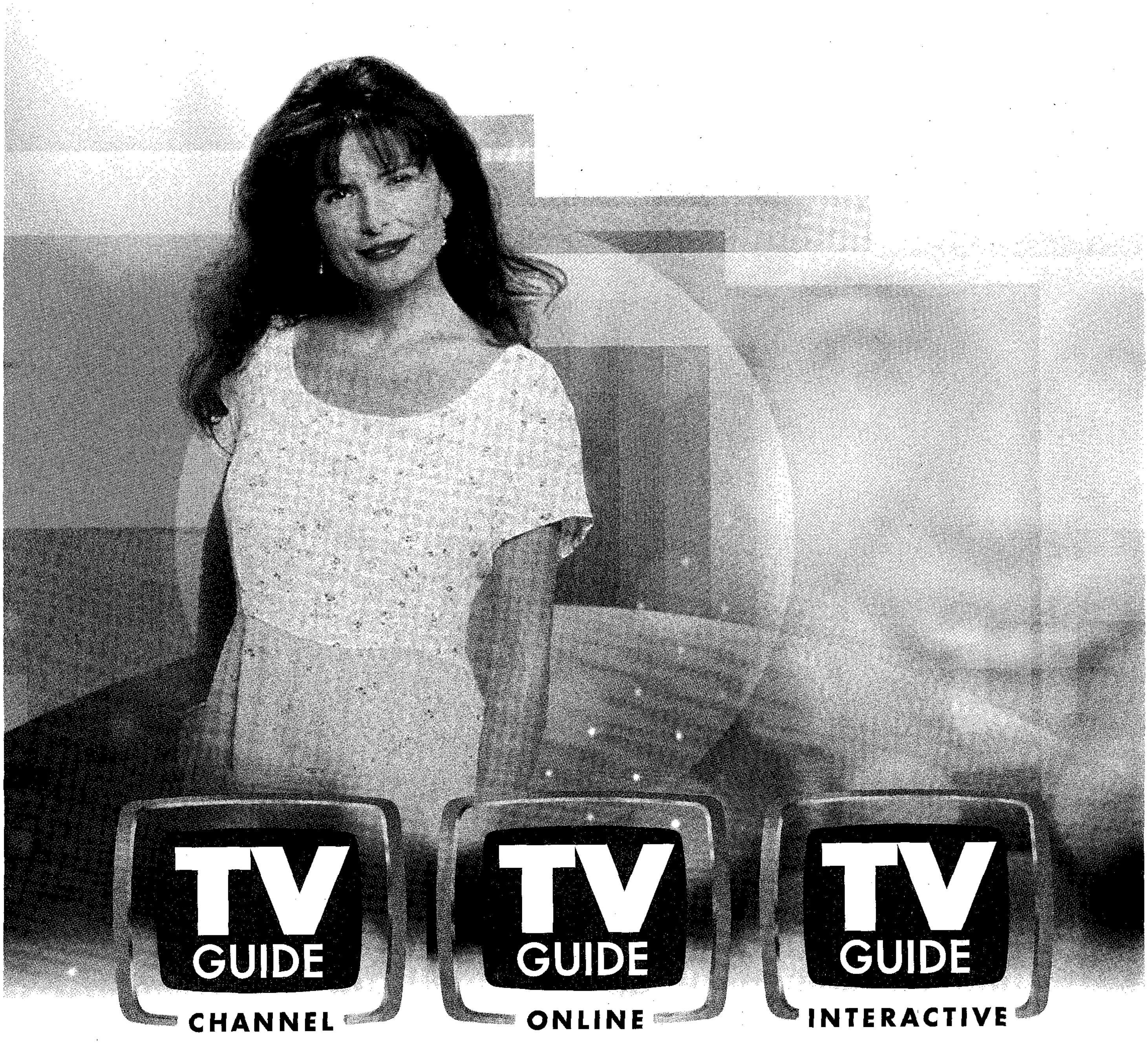
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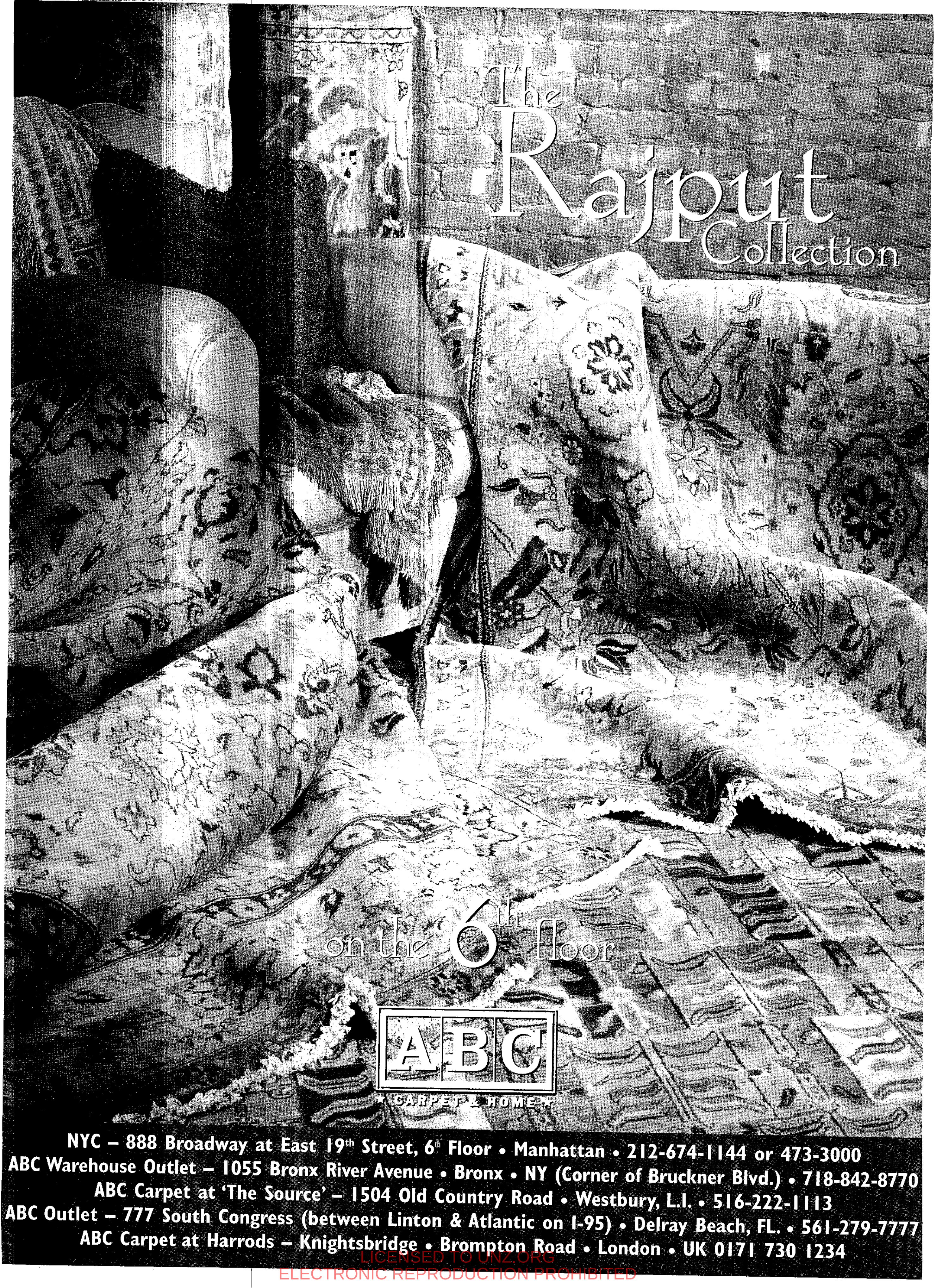
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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

HILLARY PROFESSES INTEREST IN N.Y.?

There might be something besides Senate races pulling **Hillary Clinton** to the city. New York University's law school has offered the First Lady an associate professorship, according to a high-ranking source in the Democratic Party. A spokesperson for the school wouldn't confirm or deny the offer but says, "Hillary is a great friend of the law school."

A Hillary mouthpiece says only, "She hasn't accepted anything." Another Democratic insider muses that "it's not a lot of work. Maybe she lectures once a week, and it gives her a good New York platform if she decides to run. Maybe she'll pull a Stephanopoulos and take the job, then not show up." One place she did show up was at the dinner former deputy Treasury secretary **Roger Altman** hosted at his Upper East Side townhouse on March 3. **Barry Diller** arrived without longtime pal **Diane von Furstenberg**, and Children's Television Workshop founder **Joan Ganz Cooney** didn't bring along her husband, Blackstone Group's **Pete Peterson**. It turns out guests weren't *allowed* to bring significant others. "That seemed strange at first, when the invitation came. But it worked. It was a nice party," reports one attendee. Altman—whose wife, the writer **Jurate Kazickas**, *was* there—were joined by such temporary singles as *60 Minutes'* **Lesley Stahl**, Dr. **Mitchell Rosenthal** of Phoenix House, and **Mort Zuckerman**. "Space was a consideration, and we wanted as diverse a group as possible," explains Kazickas. **Michael Bloomberg** got one of the coveted invites but sent regrets. Evidently he doesn't go stag.

SUE ALONG WITH BARNEYS?

How many lawyers does it take to threaten an author? Four, if you're the Pressman siblings. While the family bristles at any depictions of domestic strife in **Joshua Levine**'s new book, *The Rise and Fall of the House of Barneys*, which arrives in bookstores this week, they didn't exhibit much togetherness when it came to warning the journalist not to step on their well-heeled toes. Levine has been contacted, separately, by attorneys for **Bob Pressman**, his wife, **Holly** (to whom Bob's still happily married), and his brother **Gene** (right). Sisters **Nancy** and **Liz** Pressman did show some sororal closeness by choosing a single hotshot from powerhouse Skadden, Arps to represent them both. Levine won't discuss the content of the many letters he's received from this legal Legion of Doom but calls them "very menacing." Holly offered to confirm or deny anything written about her, which Levine didn't think was necessary since "there's virtually nothing about her." **John Meerbergen**, Holly's lawyer, says that while Holly "has not read the book or any portions pertaining to her," she is "concerned that what is written is accurate." And if she should happen to consider any part of the book inaccurate when it comes out? "No comment," says Meerbergen, quickly adding, "You can imagine."

THE WRITE STUFF ON CALISTA'S LOVER

Talk about the writer becoming the story. Freelancer **Degen Pener** got a lesson in empathy recently when he interviewed **Calista Flockhart** for *In Style* magazine. Pener and the actress spent about 40 minutes shopping in Beverly Hills, an excursion that did not go entirely unnoticed: Last week, a friend in Australia told the writer that he'd become news Down Under. The February 27 issue of *New Idea* magazine has Flockhart on the cover with the headline ALLY'S REAL LIFE LOVER. Inside, a two-page spread (ALLY'S IN LOVE!) features six paparazzi shots of Flockhart and Pener walking, talking, and laughing. "When her mystery new man flew into town, it was apparent the star was a woman so-o-o in love," reads the text. "She giggled like a schoolgirl as the couple strolled around Beverly Hills by day, then wined and dined the night away." Pener says he had no idea he was being photographed. "It's like what the stars say all the time, 'I felt so invaded'—but I *did* feel so invaded." He points out that the magazine was demanding "a certain amount of suspension of disbelief from its readers, because I've got a pad of paper in my hand, I'm taking notes. We hardly look like **Brad** and **Jennifer**, you know." Ironically, Pener adds, just before the two hit the streets he'd asked Flockhart about the difficulties of dating when you're famous. " 'If you go out to a restaurant, all of a sudden people say you've been going out for six months and you're going to get married,' " Flockhart told him. " 'But it's just your first date.' " Or interview.

DRILLING AROUND THE DENTIST

While renovating the Chrysler Building, Tishman Speyer has run into its own little shop of horrors. The developer bought the building next door, which it planned to demolish and replace with a **Philip Johnson**–designed glass atrium in a matching Art Deco style. But the plans had to be adjusted to work around a dentist

Photographs: clockwise from left, Richard Ellis/Sygma;
Robin Platzer/Twin Images; Andrew Hall/Spooner/Gamma Liaison.

Anna Wintour:
Out of the closet

WINTOUR NOT READY FOR HER CLOSE-UP

As the finishing touches are being put on the new Condé Nast headquarters in Times Square, **Anna Wintour** may well be considering equipping her offices with a private dressing room. According to an insider at the publishing empire, the svelte queen of fashion received some outfits from Calvin Klein to wear to an event awhile back and eagerly rushed to the haute couture–stocked *Vogue* closet to try them on. Such was her hurry that the two security cameras, usually turned off when she tries on clothing, remained on, and Anna's image suddenly appeared on one of the TV monitors at the desk in the main lobby. One of the security guards took a look and frantically shut down the system. "He was a bit shocked when he saw her on that screen," says the source. "He said, 'I don't care how glamorous and thin you are, no one wants to be seen hopping on one foot and trying to squeeze into tight clothes.' " According to the insider, the videotape was removed and destroyed, "so no one could give it to the *Enquirer.*" Says *Vogue* spokesman **Patrick O'Connell**, "Luckily for Anna, she's photogenic."

Geena Davis:
***Ronin* scared**

who didn't want to move, according to a neighborhood source, so now just the *back* of the building at 155 East 42nd Street is being demolished. Dr. **Kenn Kakosian**, the 38-year-old dentist with the long-term lease, says he hasn't yet seen Johnson's final plan, so he can't speak about what will happen. "I don't want to think about that," he says with a sigh. "I have my business to run." But a source close to the developers confirms that the dentist has won the right to keep his office—and his view of 42nd Street. "They're building around him," reports the source. "They'll be drilling while he's drilling." Forman's, the cut-rate Orchard Street ladies' dress shop whose northern outpost is on the ground floor of another adjacent building Tishman Speyer owns, also has a long-term lease. It'll still be there—surrounded, the developer hopes, by more upscale stores—after the building recovers from its face-lift.

FOR GEENA: NO SPIES; GARTH'S SURPRISE

A NEW LEAGUE: Academy Award winner turned Oscar-night celebrity-jostler **Geena Davis** must have had a moment's ESP when she passed on the chance to star opposite **Robert De Niro**. The pucker-mouthed thespian rejected a role in last year's spy flop *Ronin,* narrowly avoiding her third box-office whimperer in a row, after *The Long Kiss Goodnight* and *Cutthroat Island.* But will sticking an ABC mike in her colleagues' faces as they file into the Dorothy Chandler Pavilion be Davis's comeback special? "This is an assignment that we all try to avoid," confides one Hollywood source. "It's not exactly a plum gig." Says her rep, "She's doing it all in good fun."

59TH STREET DISNEYLAND: New York's a small town for **David Garth**. The political consultant for **Ed Koch**, and for **Rudy Giuliani**'s first win, was reportedly "talking to" mayoral hopeful **Freddy Ferrer** last year. So when Koch buddy **Peter Vallone** and the political guru had a sit-down last month, they chose Coco Café, which is close to Garth's office on 59th Street but, significantly, far from City Hall and the Grand Concourse. So imagine their surprise when Ferrer walked up to them, saying, "Hi guys." Ferrer must have been tipped off to the meeting, insists one politico. But his spokesman says it was just a coincidence that the Bronx borough president was there. "Most of the people who are politically ambulatory, I talk to," says Garth, adding that he's still a free agent.

RESTAURANT NOTES: Macau on West 14th Street, which was opened by downtown favorite **Cliff Williams** and his partner **Michelle Jean**, became instantly trendy with parties for **Vivienne Westwood** and Elektra Records. But now a financial disagreement has erupted, the partners have gone to court, and as a result Williams is being bought out. Neither Williams nor Jean would comment. . . . Maya, the trendiest restaurant in St. Barts, is scouting locations in the East End of Long Island. "Yes, we're looking. It would be fun, but no deals have been made yet," says **Randy Gurley**, who runs the hot spot and happens to be married to **Maya**.

THE LIFE AND TIMES OF MAX'S BOOK

Random House quickly obliterated the obvious signs of **Harry Evans** when he decamped for **Mort Zuckerman**'s empire—remember those breakfasts at Barneys? But his imprint can still be felt in the company. Witness the numbers game playing out around the house's new release *The Times of My Life,* by former New York *Times* executive editor **Max Frankel**. Evans snapped it up for Random House for a figure industry sources estimate to be close to $300,000. **Sonny Mehta** and his team at Knopf had offered Frankel's agent, **Jane Gelfman**, about $100,000 less, according to one source, although another source intimately involved in the deal insists that the offers were virtually identical. But the Evans-free Random House decided to print only 10,000 copies for the first run, according to two insiders. "It's reality," sighs one publishing source, who says that 10,000 copies pays out about $34,000 of the author's advance. Others stress that all first print runs are low these days, and publishers go back for reprints quickly. Even before the book's official publication date, it's already gone back to the presses twice, for an additional 5,000 copies, the insiders add. "We love this book, and we're going to push it as far as we can," says Frankel's editor, **Kate Medina**.

Additional reporting by Ian Spiegelman.

Photographs by Gregory Pace/Sygma (2).

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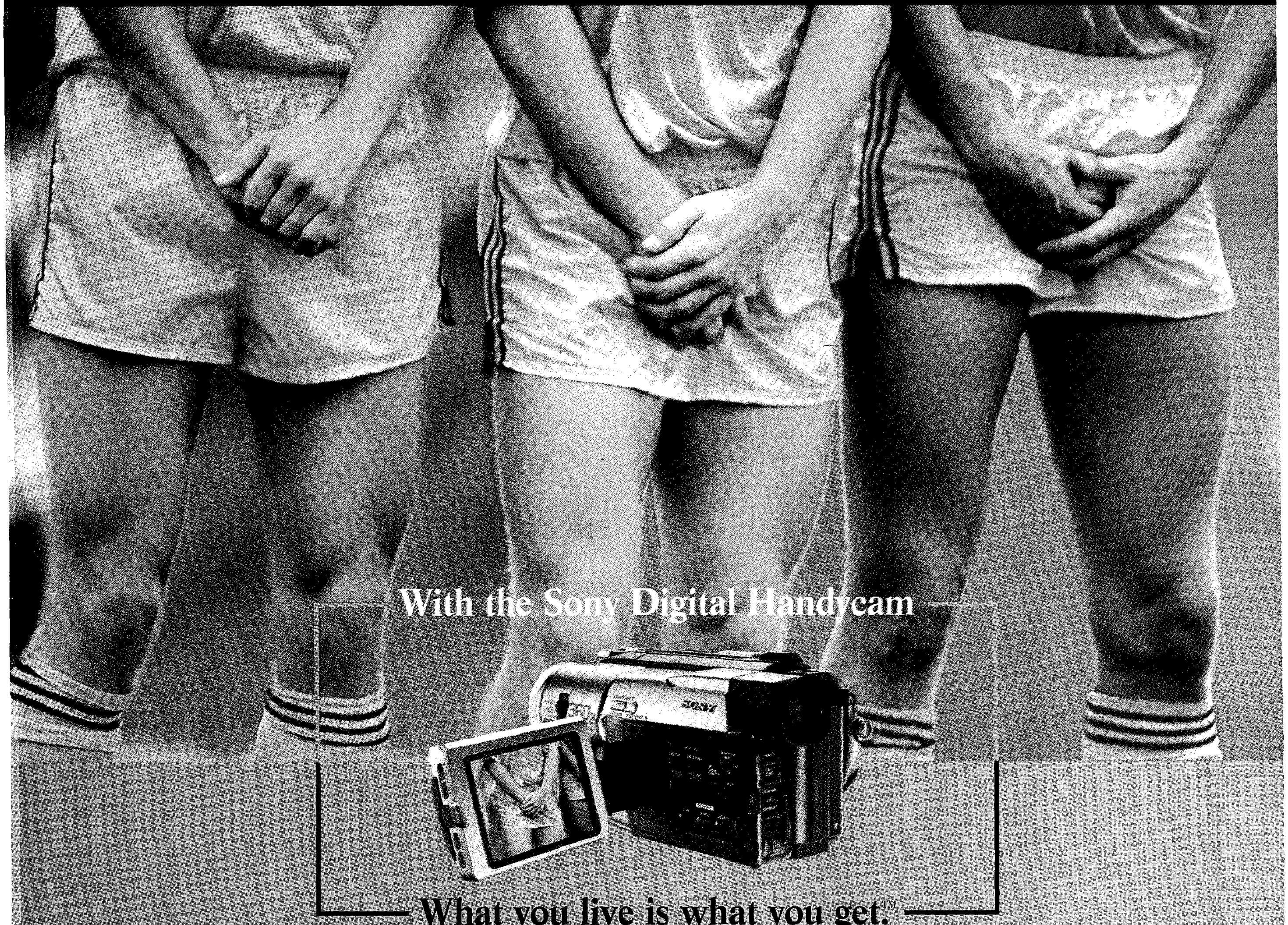
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THE CAPITAL OF THE TWENTIETH CENTURY—*ANN DOUGLAS*

GOTHAM

Industrial Chic

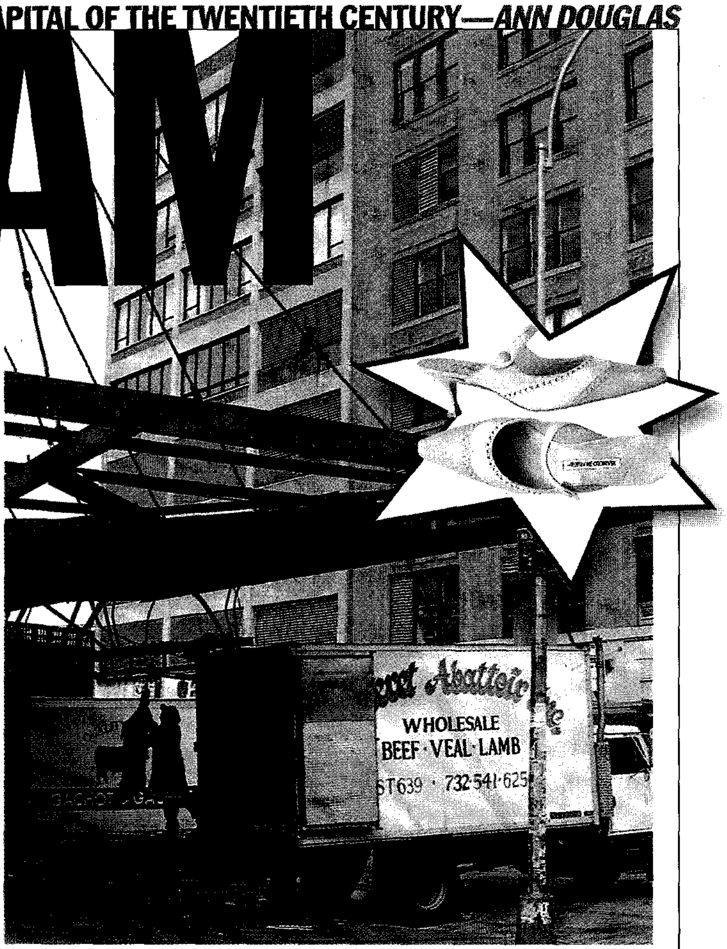
The meatpacking district's answer to Barneys.

DOWNTOWN-BARNEYS LOYalists still insist that their beloved fashion emporium brought on its own financial collapse by selling its soul to the Mephistopheles that is Madison Avenue. So they may be heartened to learn that Jeffrey of Atlanta—greater Chelsea's "next Barneys," if such a thing is possible—is establishing a Jeffrey New York flagship much closer to the Old Homestead steakhouse than to Le Cirque 2000.

In August, former Barneys shoe buyer Jeffrey Kalinsky will open a New York branch of his ultrachic mini–department store in the gritty heart of the meatpacking district. Kalinsky, who for the past nine years has taught the moneyed wives of the New South how to accessorize Jil Sander with Helmut Lang, just signed off on three floors of the onetime National Biscuit Company headquarters, a lugubrious redbrick behemoth at 449 West 14th Street.

The store's minimalist, gallery-like spaces will carry the *ne plus ultra* of men's and women's fashion, including Gucci, Manolo Blahnik, and Marc Jacobs. As much as anything, though, the store's draw will be Jeffrey himself. In Atlanta, Kalinsky is a constant presence on the sales floor, equal parts keen-eyed personal shopper and trusted confidant. "I love my clients," Kalinsky says. "They become my friends."

Of course, some of his other friends happen to be named Pressman. But Kalinsky is sensitive to insinuations that he's coming to town to spar with Barneys on Barneys' old turf. "I'm not coming to compete with anyone. I'm just coming to offer my brand of retailing," he says. "I'm going to occupy 18,000 square feet, and Barneys is, what, 200,000?" (Nevertheless, Kalinsky has talked to the building's brokers about expanding the store to 94,000 square feet.) "And Barneys is *Barneys.* My gosh. I'm just a little guy from the South who's opening a small store in the meatpacking district."



Manolo Blahniks are coming to a meat market near you.

But it's no secret that on this once-dire quadrant, chuck-roast properties are being turned into filet mignon. In the past five years, galleries and modeling agencies have cropped up alongside local institutions like Western Beef. Keith McNally is planning to open his as-yet-unnamed Balthazar follow-up in the neighborhood, and brother Brian is rumored to be eyeing the area, too. However, the neighborhood's primary motif remains the loading dock, where yellowy sides of beef hang on hooks.

Nothing captures the district's bizarre transition better than the eight-floor Nabisco building. Until recently, it was a windowless Moishe's mini-storage warehouse. But over the past year, clients like Milk Studios and the KCD fashion public-relations firm have colonized the building, punching windows in the walls to open up stunning river views. "Two years ago, we were still trying to lease it out as a warehouse," says Grubb & Ellis's Alan Weisman, who with partner Stuart Siegel is the building's broker. "Moishe's purchased it for $25 a square foot. Now these tenants are paying $25 a foot *each year* in rent."

Kalinsky isn't worried about trying to lure the city's Prada set to one of New York's few neighborhoods that could still function as a *Taxi Driver* exterior. "My customer already *works* in the building," he says. "Besides, the rent was reasonable. And I think it's a beautiful neighborhood. Period."

ALEX WILLIAMS

MEET THE RESIDENT

Bringing the First Lady to New York will take more than an election—it'll take a broker used to landing flats for famous people fast. What does one broker-to-the-stars, Sharon Baum of the the Corcoran Group, have in mind for our wannabe junior senator? Baum offers this market primer to get Hillary up to speed. Prices apply to condos in the 10021 Zip Code—near the biggest campaign contributors.

ROBERT KOLKER

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Photographs: top, Philip Greenberg; Nedjeljko Matura (shoes); bottom, Richard Ellis/Sygma.

BRAND X

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So how about a commercial that celebrates sports because they're *fun*, that reminds us how good it can feel to just pull on a pair of sneakers and goof off? Adidas delivers that message in its joyful new series of commercials directed by Mike Mills (the wunderkind designer and video director, not the R.E.M. bassist) and currently running on MTV and the major networks. Mills serves up short cuts of what are mostly slo-mo shots of average-looking people *actually having fun* (a bunch of kids shooting one another with squirt guns; a lone boy playing soccer with an orange in an utterly average-looking kitchen; a wildly grinning kid shooting hoops with his dad) overlaid with animated typographic slogans (TAKE FIRST PLACE; TAKE LAST PLACE; TAKE YOUR TIME). Throw in some infectious, exuberant music (the campaign includes tracks from the Appleseeds and Moby) and a killer tag line (TAKE WHAT YOU WANT), and you've got the year's best new TV campaign. SIMON DUMENCO

TAKE YOUR TIME

Fifth dimension: Martin with McCartney, Lennon, Harrison, and Starr.

By George

The fifth Beatle talks—and sells out Town Hall.

THE CROWD ON 43RD STREET is humming with an improbable blend of music-geek curiosity, boomer nostalgia, and, decades late, raw Beatlemania. George Martin—producer of nearly every Fab Four album and the most legitimate of the many candidates for the title of "fifth Beatle"—is delivering a talk at Town Hall on "The Making of *Sgt. Pepper's.*" A near-sell-out audience of 1,150—almost all male—has turned out.

"I heard he reversed the polarity on some headphones and used them as mikes," says Stephen Righ, a 26-year-old guitarist whose shaggy turquoise hairdo makes him look as though he's taken a wrong turn en route to a Johnny Rotten lecture. "That's the stuff you want to hear about straight from the horse's mouth."

Inside, 48-year-old Brian Moran takes his orchestra seat and pulls a copy of Martin's book *With a Little Help From My Friends* from a plastic shopping bag. "I don't know if he's sticking around to sign autographs," he says. "I hope I can thank him for having the ears to recognize John Lennon's talent."

A few rows back sits Sid Bernstein, the concert promoter who brought the Beatles from London for their 1964 Carnegie Hall gig, and for their 1965 concert at Shea Stadium. Bernstein confesses that he's come with an agenda. "I'm organizing a millennium festival in Liverpool," he says. "I'm here to ask George if he'll consider conducting the Liverpool Symphony Orchestra for it."

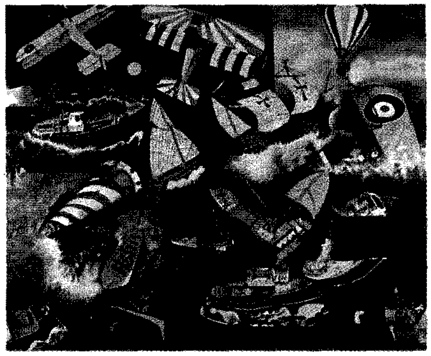
When he finally appears on stage, Martin, with his thinning silver hair and gray flannel suit, looks more politician than pop icon. His address—read from two TelePrompTers—is peppered with self-deprecating asides about his comparative squareness in swinging-sixties London.

In the end, those who came looking for information on microphone placement and other arcane technical details are disappointed, though the audience does cheer when Martin—in a video segment prerecorded at Abbey Road Studios—drops all the instruments from "Strawberry Fields Forever," revealing John Lennon's double-tracked voice.

"It was a once-in-a-lifetime event," concludes 40-year-old Stew Bershader, heading home to Long Island with his 12-year-old son, Chris. "But I didn't learn anything they didn't cover on the Disney Channel documentary." ETHAN SMITH

Old Master

Malcolm Morley one-ups the Young Turks.

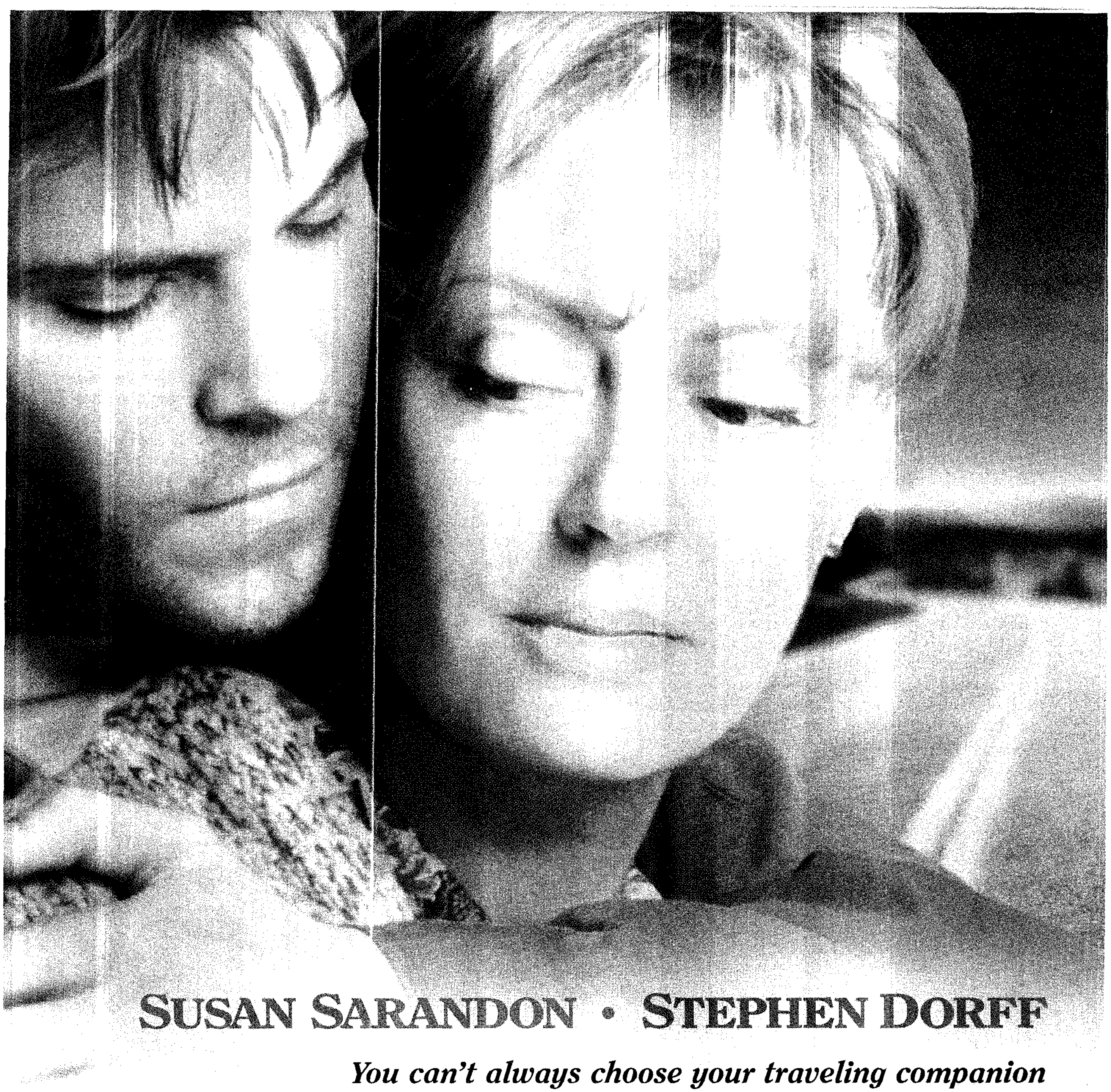

Morley's ***Mariner*, headed for Europe.**

WITH ALL THE CONTINUING hype about twentysomething art-world *enfants terribles,* it seems a bit counterintuitive that the artist with the buzz-worthiest gallery show of the moment is none other than 68-year-old Malcolm Morley. Still, there's no arguing with success—or at least sales figures, and Morley's current show at Sperone Westwater (on view through March 20) has nearly sold out, at prices up to $200,000, mostly to European museums and prominent collectors.

Morley's been functioning as something of a sports-star-style free agent ever since he caused a stir in 1984, when he won the first Turner Prize in Britain. He's moved from blue-chip gallery to blue-chip gallery (he reportedly was once offered a canary-yellow Rolls-Royce as a signing bonus), including Mary Boone and Pace, though now he seems to have settled in at Sperone Westwater.

Morley wouldn't comment on his recent sales, but David Leiber, director of Sperone Westwater, was more than happy to sing the praises of his perennially prolific art star: "If I were a corporate honcho, I would think of Malcolm in the same manner as General Electric—a machine of incredible depth and versatility, with tremendous commercial staying power." So what'll give you the best return in twenty years: GE shares or Morley canvases? JOSH BAER

Photographs: top, Frank Herman/Camera Press/Retna; bottom, courtesy of Sperone Westwater.



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A Taste of *Honey*

Wherein 'Jane' meets 'The Source.'

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GO AHEAD AND TRY TO count the times you've seen a black face on the cover of a fashion magazine. Alek Wek had that much-talked-about *Elle* cover, and Halle Berry scored *Glamour.* Naomi Campbell got *Allure* when she cut off her hair a few years ago. And . . . hmmm . . . does Tyra Banks's *Sports Illustrated* cover count?

At a time when the mainstream-culture market has been overwhelmingly hip-hoppified—the magazine industry is drooling over *The Source*'s newsstand numbers, and the hugely successful start-up *Teen People* knows the kids want Brandy, Puff Daddy, and Lauryn Hill—fashion magazines just don't seem to get it. (Why does Courtney Love, and not Foxy Brown or Hill, get the covers of *Allure* and *Harper's Bazaar*?)

So the posters that have been slapped up all over town for the premiere issue of a new magazine called *Honey* are impossible to miss: There's Lisa "Left Eye" Lopes, from the megaselling hip-hop–R&B act TLC, cocking her hip in a fur-trimmed Nicole Miller bikini and a full Native American feathered headdress over the cover line POWER. "When you think about the fact that there's an *Allure* and a *Cosmopolitan* and an *Elle* and a *Vogue* and everything in between," says *Honey* editor-in-chief Kierna Mayo, who was an editor at *The Source* for four years, "you have to say to yourself, Why can't another magazine come out—one that features women of color?"

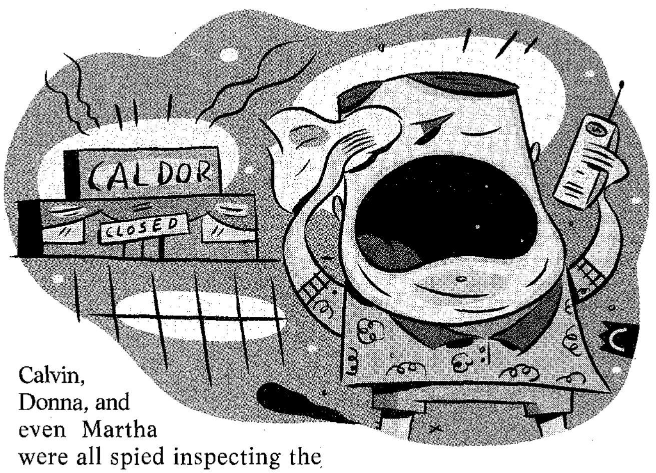
New York–based Harris Publications, which also puts out the hip-hop magazine *XXL* and the sports title *Slam,* is quietly building a small empire in the "urban" market opened up by *The Source* and *Vibe.* Harris is positioning *Honey* as a bi-monthly (after a spring and a summer issue) entertainment-fashion-lifestyle book aimed at women ages 18 to 34, with an initial target circulation of 200,000. Advertisers such as the Gap, Nike, Puma, Iceberg, Absolut, Atlantic Records, Bisou-Bisou, and Reebok are already convinced, and publisher Dennis Page reels off the other big names he's courting: DKNY, Calvin Klein, Polo Sport, and Tommy Hilfiger. "The niche for this kind of magazine is *so* wide open," he gushes. "There's really nothing like it."

Honey's fresh, colloquial text draws equally from *Jane*'s breathless chick-speak and *The Source*'s hip-hop slang. It's a little green (time to hire a copy editor, girls!), but the photos and layouts—like Mfon Essien's white-tank-top photo essay—are gorgeous, and the magazine already has access to the likes of Lil' Kim and Hill. In a market where all the women's magazines are scrambling to book celebrities for their covers, and black artists are ruling the pop charts, *Honey* feels right on time. "We're going to try to appeal to all young women who listen to Lauryn Hill," says Mayo. "And that's a lot of people."

JESSICA LUSTIG

Attention, Caldor Shoppers!

A moment of silence, if you please, for the Hamptons' last low-rent landmark.



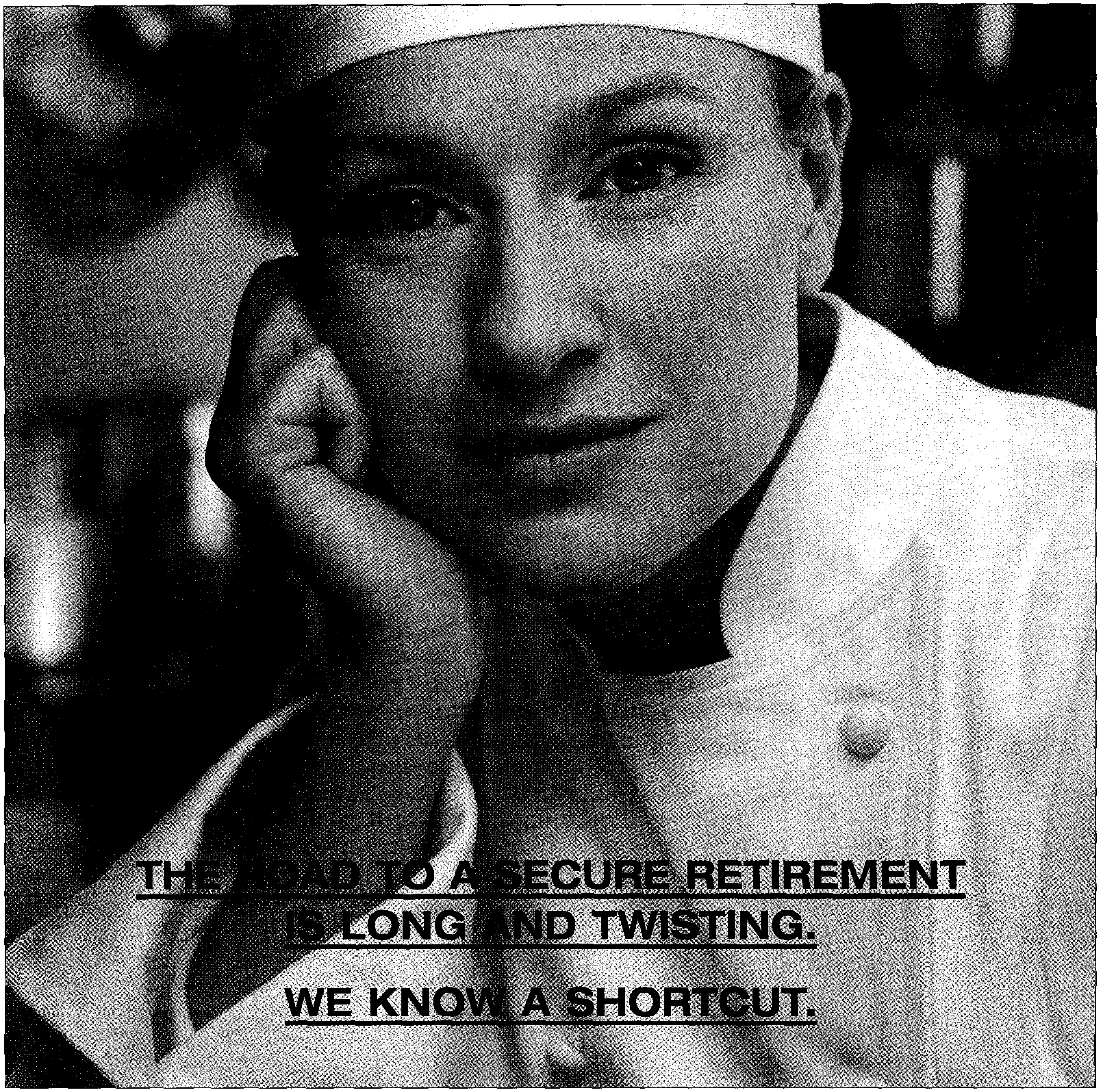
LAST SUNDAY, A CHAPTER IN Hamptons history closed when the Caldor in Bridgehampton Commons turned off its fluorescent lights for good. The cavernous bargain mecca, pool-floats-and-toaster-ovens ground zero for the pioneering weekenders of the early eighties, had been ravaged down to a few odd shoes and the stray flannel shirt during its blitzkrieg chainwide going-out-of-business sale.

It wasn't so much the discounts (or the fail-safe return policy) that made this particular pre-megastore so oddly alluring. Caldor enabled vacationing Manhattanites to fulfill fantasies of suburbia by buying wicker headboards for $10 and paper towels vacuum-packed into colossal bales of fifteen that never would have fit through the front doors of New York apartments. The rarefied clientele that frequented Barneys during the week got a déclassé frisson from wading knee-deep into a pile of house slippers or sizing up a shelf of Thighmasters. Parvenu housesharers made the scene to pick up essentials like disposable VCRs and grills, as did local boldfaced dilettantes: Ralph, Calvin, Donna, and even Martha were all spied inspecting the competition.

Some say the beachhead was lost when the Commons expanded ten years ago and the likes of Lechters and Williams-Sonoma descended on the suddenly tony mini-mall. Caldor was forced to change its apple-red logo to conformist Commons blue, and the newcomers helicoptering in for dinner at Puffy's gravitated toward the shiny name brands from back West. Except for a few old-school loyalists, Caldor just couldn't pull in the numbers.

As the space remains shuttered till a new tenant redecorates, summer regulars will be forced, for the first time in anyone's memory, to suffer a season of skate rats' having their way with the empty parking lot. And Manhattanites with a yearning for socks by the dozen will just have to pile into their Range Rovers and point them toward Riverhead. SARAH BERNARD

Illustration by Harry Campbell.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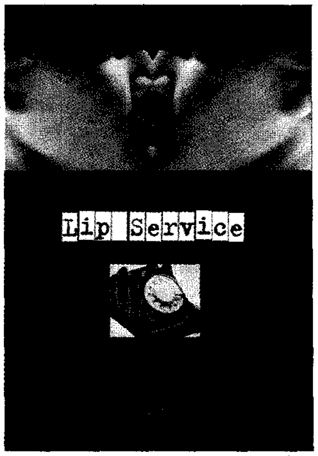
Lip Gloss

How an unsigned author spun her phone-sex novel into a hot property.

IF YOU NOTICED A PETITE BLONDE stationed in front of the Victoria's Secret at the Stamford Mall last winter asking shoppers for their opinions on book jackets for her erotic first novel, you most likely didn't realize that Melisse Shapiro was trailblazing an alternative path for the endangered mid-list author.



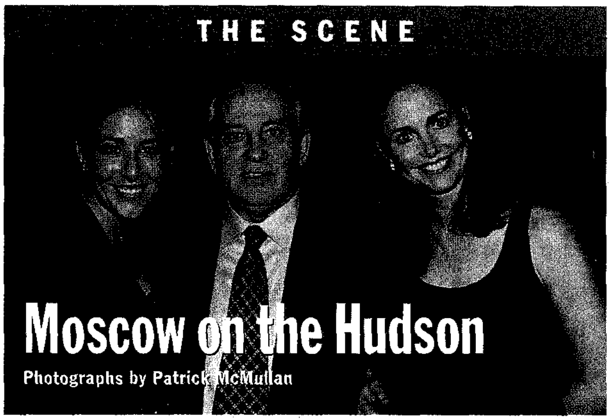
When Shapiro, 44, formerly a creative director at a mid-size Manhattan advertising agency, couldn't find a publisher for *Lip Service,* about a wife's foray into phone sex, she decided to establish her own imprint, Lady Chatterley's Library, and publish the book herself under the pen name M. J. Rose. In the music and film industries, do-it-yourself projects often lead to a-star-is-born hype, but except for a few eccentric nonfiction anomalies like *The Celestine Prophecy* and *The Christmas Box,* self-publishing usually signals the end of the line.

Determined to at least cover her printing costs, Shapiro devised a game plan. "I knew how to do it with $20 million, so I just scaled it down—way down," she says. After hiring an art director to design the cover (and test-marketing each version herself), she first sold copies through her Website, then through the Amazon.com Advantage program, which sells independently produced books and records. Encouraged, Shapiro began doing what publishers rarely do for first novelists. She placed an ad in *Radio and TV Reports* and landed more than 25 spots on radio talk shows from Las Vegas to Danbury, Connecticut, to chat about women's sex lives. She sent the book to female-friendly Websites, parlaying one favorable review into the next. In December, after the first month of her marketing blitz, *Lip Service* became the highest-ranking small-press novel on Amazon's list. "People were telling me I was the most successful failure they'd ever met," she says, laughing.

The turning point came when an editor at the Doubleday Book Club spied the slew of favorable reviews for *Lip Service* on Amazon. "It's not just phone sex; it's about losing yourself in someone else's identity," says Roger Cooper, the VP and editorial director of the book club, which will include the work in its November mailing, making *Lip Service* the first author-published novel the book club has acquired in Cooper's memory. "This is like someone on public access doing a series that NBC picks up," says Shapiro's agent, Loretta Barrett. "It just doesn't happen."

Barrett couldn't get anyone to answer her calls about *Lip Service* two years ago. Now the book is being considered by several major publishing houses. "Not every author can do this," says Barrett, who has partnered with the Renaissance agency to shop around the film rights. "But I don't think we're going to buy books the same way five years from now."

SARAH BERNARD



THE SCENE

Moscow on the Hudson

Photographs by Patrick McMullan

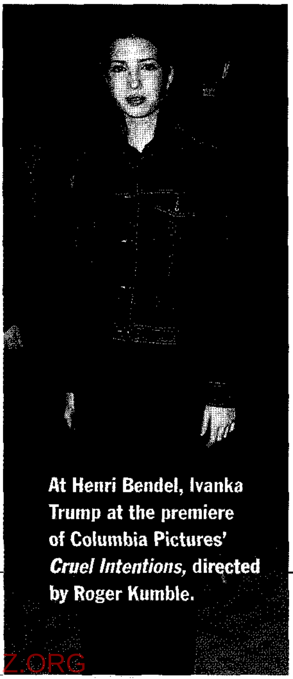
Suzy Shuster, Mikhail Gorbachev, and Lisa Shields Robinson at Global Green USA's dinner for the Green Cross International.

Ian McKellan and Stockard Channing at g for a dinner in honor of McKellan's Oscar nomination for *Gods & Monsters.*

Frank Perdue at the New York Stock Exchange to celebrate the 400th episode of CNNfn's *Pinnacle* show.

April Gornick with husband Eric Fischl at a birthday party for Jean-Pierre Lehmann, held at Roseland.

Lynn Nesbit and Hannah Pakula at a luncheon to benefit the International Rescue Committee.



At Henri Bendel, Ivanka Trump at the premiere of Columbia Pictures' *Cruel Intentions,* directed by Roger Kumble.

Laura and Drake Darrin at the American Museum of Natural History's annual winter dance.

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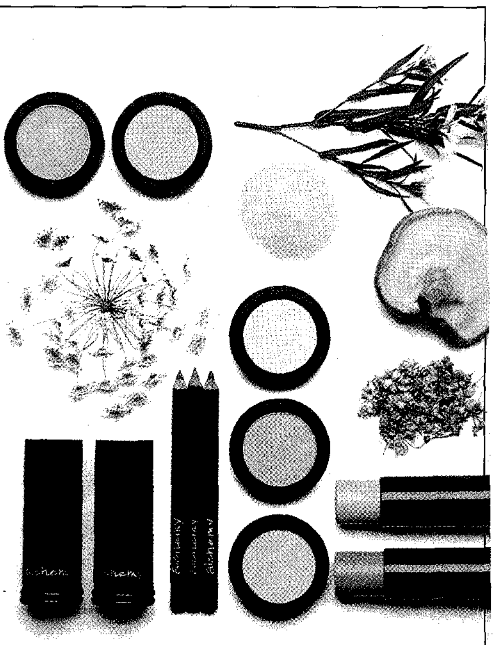
GOTHAMSTYLE

Take a Seat

Design-obsessed *Wallpaper readers who swooned their way through MOMA's recent furniture-design exhibition, salivating over new loft concepts, will be relieved to know they can stop daydreaming and simply *buy* the exhibit (or at least part of it). Language, the hipper-than-hip boutique on Mulberry Street, is selling three rope-and-steel chairs by wunderkind furniture designers Fernando and Humberto Campana that were showcased at the museum. "Azul" ("blue" in Portuguese) is a navy armchair that Language owner and fellow São Paulo native Lipe Medeiros bought for himself, "Verde" ("green") is a straight-backed dining-room piece, and "Vermelha" ("red") is a three-legged settee covered with a Raggedy Ann–esque mop top. With prices ranging from $2,100 to $3,500, the objects are for only the most rarefied furniture fanatics—perhaps, as Medeiros suggests, those looking to update their Corbusiers. "I mean, I love them. I have two in my house," he says. "But they're from the twenties. These are more appropriate for the millennium."** **Sarah Bernard**

It's a Long Story

After all the talk about puffy Prada sport jackets and cashmere wraps, this winter's surprise hit is a distinctly unglamorous cover-up: the full-length down coat, created by Norma Kamali in 1975 and now making yet another cameo appearance on city streets. Kamali called her design, inspired by a camping trip, a sleeping-bag coat, and she has been making one every year since; this year's silhouette, from J. Crew and Club Monaco (where Carolyn Bessette-Kennedy and Lauren Hutton picked up theirs), is a bit sleeker, with touches like hoods and bottom snaps to prevent dragging in dirty city subways. Pup tent and kerosene stove optional.



Cosmetic Medic

There's never been a compelling argument for doing all your beauty shopping at Bigelow, the quaint Greenwich Village pharmacy—those dusty aisles, stocked with fancy European products, reward persistent rummaging, but $13 for a butterfly clip? We'll stick to sidewalk vendors. But now that Bigelow has its own makeup line, Alchemy, perhaps there's a reason to ring the druggist's doorbell after all. Packed in sleek black plastic compacts and clear tubes stamped with red crosses, the cosmetics deliver antioxidants and sunscreens, and have soothing color names like Juniper and Green Tea. And in case of emergency, there are even special first-aid treatments for fine lines, blemishes, and chapped lips.

Shyama Patel

Waiting in Vain?

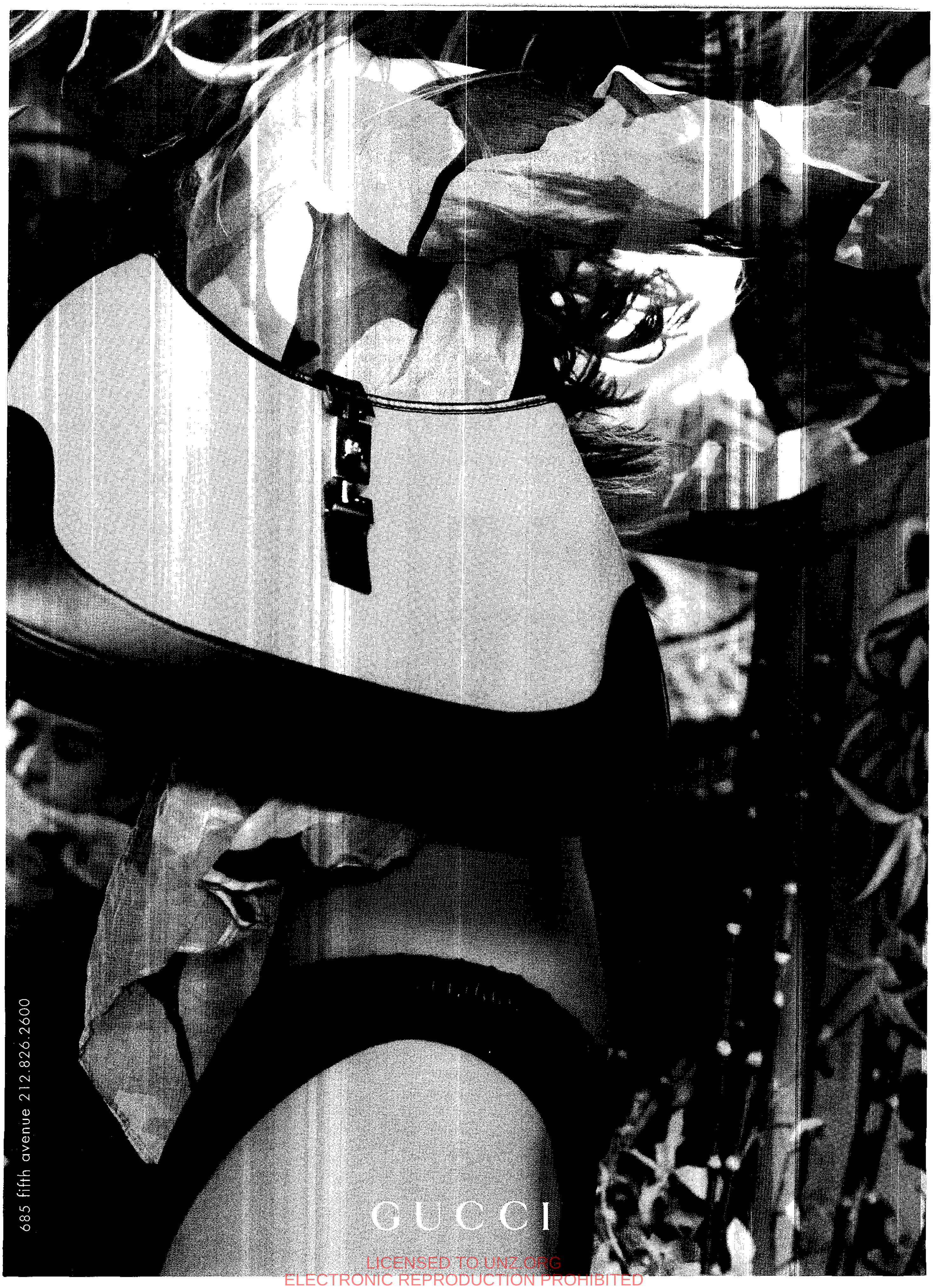
Fashion waits for no one, but occasionally one must wait for fashion: This season's most must-have styles and accessories, like Helmut Lang's waist bags ($150; waiting list of 100 at the Helmut Lang boutique), Gucci's feathered jeans ($3,715; not in stores yet but already sold out), and Louis Vuitton's spotted raincoats ($1,020; 50, including Nicole Kidman, on the list at Vuitton boutiques so far), are proving harder to obtain than a one-bedroom below 14th Street. Fashionistas are also jockeying for products like Natura Bisse do-it-yourself glycolic facial peels, which have racked up a 150-person wait list at Bergdorf Goodman. And even little girls are lining up for Bobbe Pots—mini terra-cotta bowls blooming with rose-adorned bobby pins—at Olive & Bette's. Just cross your fingers that by the time your turn comes, the thing hasn't already gone out of style. **Karen Robinovitz**

Louis Vuitton

Helmut Lang

Gucci

EDITED BY VANESSA GRIGORIADIS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THE NATIONAL INTEREST MICHAEL TOMASKY

Not a Lott-a Shakin'

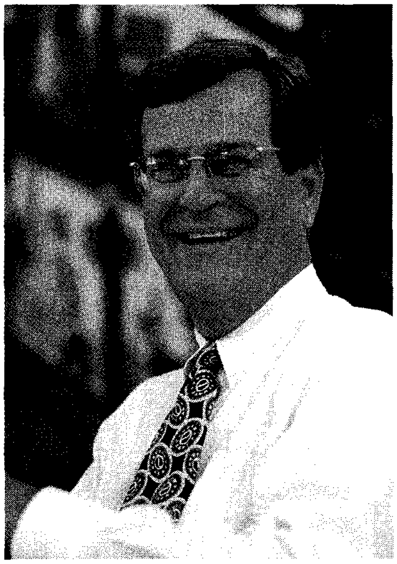
For all their talk of a big tent, most Republicans still don't get it about race—as witness the Senate majority leader's disinclination to renounce white supremacists.

FAYE ANDERSON HAS HAD JUST about enough. It's no picnic being a black female activist in the Republican Party under the best of circumstances, says the president of the Washington-based Douglass Policy Institute (and proud graduate of Bed-Stuy's P.S. 3). But ever since the Washington *Post* reported in mid-December that Trent Lott, Bob Barr, and other Republicans have warmed themselves over the campfires of the Council of Conservative Citizens, the nineties version of the old White Citizens Councils, the circumstances have been far from the best, and Anderson wants changes.

"You can't get the Republican leaders to listen," Anderson says. "This is an issue that is of keen concern to me and a lot of people. You can't talk about inclusion when under that tent are people who'd just as soon see us hanging from a tree."

This we know so far: The *Post*'s Tom Edsall reported that Lott and Barr had spoken to CCC groups—Lott in 1992, Barr more recently. Some lower-level GOPers were actual members, or described by CCC leaders as honorary members. GOP chairman Jim Nicholson called the group "racist" and signaled anyone with ties to the group to sever them posthaste. A South Carolina committeeman, Buddy Witherspoon, did. Lott put a foot's worth of distance between himself and the CCC but in essence defended his appearance before the group. Meanwhile, some Republicans—Anderson, radio host Armstrong Williams, Peggy Noonan, and Arianna Huffington—have demanded stronger action.

This week, the ante will be upped again. A bipartisan—though not, as we shall see, very bipartisan—group of legislators is planning a press conference to gather support for House Resolution 35, which calls on the House to "condemn the racism and bigotry" of the CCC. It was introduced by Democrats Robert Wexler of Florida and James Clyburn of South Carolina. By last week, they had collected 121 co-sponsors. And even if only nine of them are Republicans—including New Yorkers Michael Forbes, Ben Gilman, Amo Houghton, Peter King, Sherwood Boehlert, and James Walsh—121 co-sponsors is usually enough to scoot a bill along.



Is anyone listening? Senate majority leader Trent Lott; Douglass Policy Institute head (and angry Republican) Faye Anderson.

So why do so many people think that somehow, this one may never find its way to the floor? Anderson, who has asked to meet with Lott and House Speaker Dennis Hastert about the CCC and the GOP's general race problem, received the most perfunctory response from Hastert, and none from Lott. Wexler spokesman Josh Rogin says that in early February, his boss asked Lott to sponsor a companion resolution in the Senate and never heard back.

Which is not to say, however, that Lott has been silent on the matter. Last week, he announced that he will not support H. Res. 35, saying that general denunciations of white supremacy and fascism are fine, but that "if they start on one group or one kind, I don't think that's wise." Funny, Lott felt different in 1994, when he voted for a similar resolution denouncing Khalid Muhammad. Faye Anderson understands the difference clearly enough: "Khalid never met with the Senate majority leader."

THE LINE THE REPUBLICAN PARTY IS CURrently peddling, about proving that it's more than the party of impeachment, that the new GOP will be inclusive and broad-minded, faces its first real test here. Some in the party seem to mean it. New Jersey governor Christine Todd Whitman told an assemblage of moderate Republicans in Miami last month that the GOP should not waste time arguing with critics who call the party "mean-spirited" and "vindictive" but should "figure out how we repair the damage." She did her part, firing the state police superintendent who made racist remarks and whose force is alleged to have been stopping black motorists far more than white ones for years now.

Evidence that she has company is thin. It's true that the CCC resolution can be read as a partisan parry that's useful to Democrats; on the other hand, as Wexler points out: "In fairness, in terms of all the elected officials who've had associations with this group, speaking before it over the years, the majority are *Democrats*—state legislators from Mississippi and so forth." Of course, they're not national figures. But it should be noted that when the Muhammad resolution was before the House, it passed in three weeks with the support of 192 Democrats and with unanimity in the Senate. The CCC resolution was introduced six weeks ago

Photographs: left, John Ficara/Sygma; right, Harlee Little.

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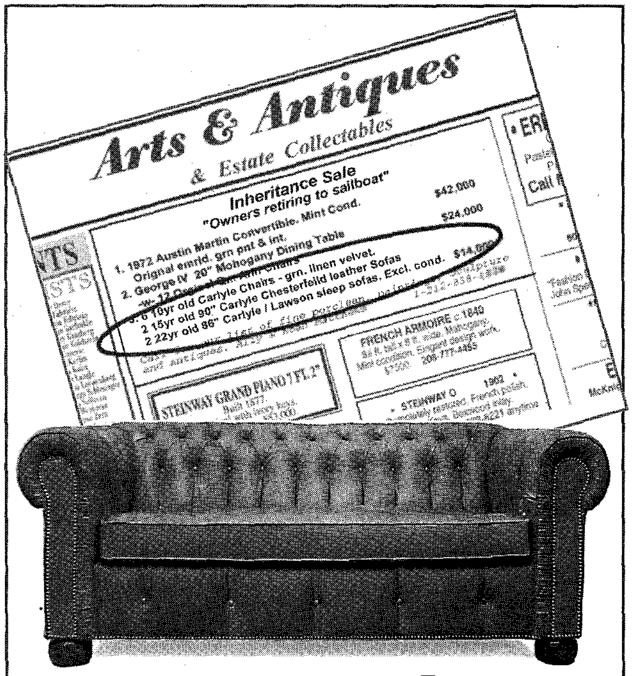
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and hasn't moved a centimeter. The difference is that if H. Res. 35 really picks up steam, it could cost Lott his job.

If the party's leaders were smart, they'd ditch him. He enjoys a nice Beltway reputation—a fair negotiator, a gentleman, a genial basso profundo on "Elvira," which he performs with a quartet called the Singing Senators (that Washington humor); the type of man Sally Quinn, cultural gulch between Georgetown and Mississippi notwithstanding, would probably call "one of us." But a party looking to make itself acceptable to more than the 30 percent of the population that thinks Bill Clinton is Satan hardly needs as its most visible representative a man who called homosexuality a sin and told a convocation of CCCers that they represent "the right ideals and the right philosophy" (he did not intend a pun with those "right"s).

IT PROBABLY WON'T HAPPEN. WHAT'S more likely is that H. Res. 35 won't see the light of day, and Republicans will scamper. I called the campaigns of George W. Bush and Lamar Alexander and the congressional office of presidential candidate John Kasich of Ohio (a House member and not a co-sponsor of the resolution) seeking comment. They had none, and they're likely to try to keep it that way.

Some people, notably some critics of Clinton on the left, marveled at 90 percent levels of black support for the president who signed the welfare bill into law. Marvel no more. The most public aspects of the Republican Party's relationship to black people since 1963—the year the party decided to oppose civil rights and get Dixie on its side—have been its use of racial rhetoric to gin up white turnout and its cozy relationships with groups like the CCC. Clinton sure doesn't represent that, and it's long past time Republicans didn't either. By one interpretation, changing their stance on race means sacrificing their most loyal base, white Southerners; by another, it means shredding a devil's pact the party made two generations ago.

They're lucky to have even one Faye Anderson, who calls herself "loyal, but not blindly loyal," and if they try to whistle past this one, they may lose even the likes of her. ▬

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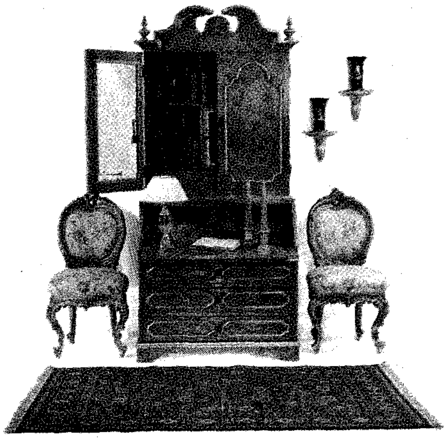

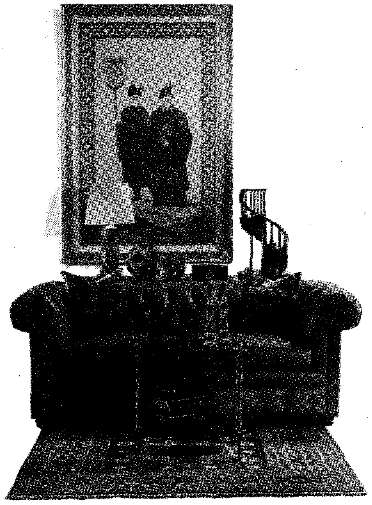

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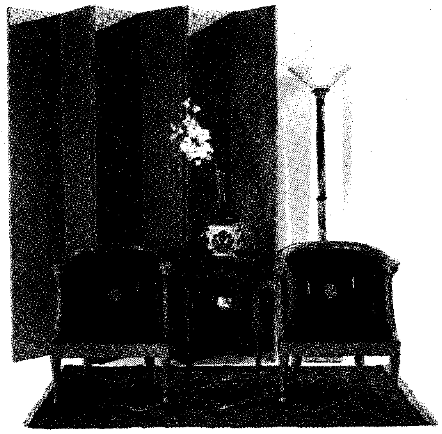

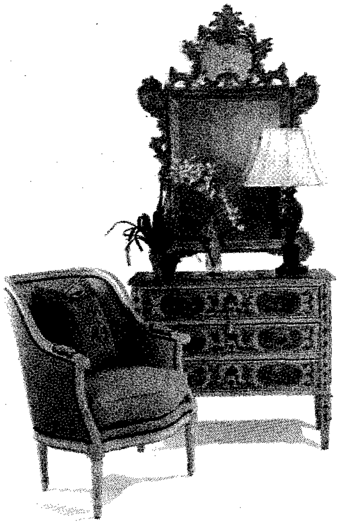

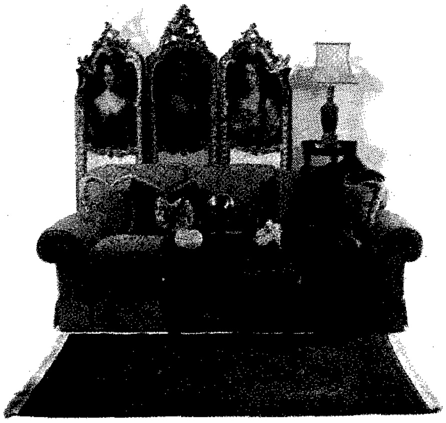

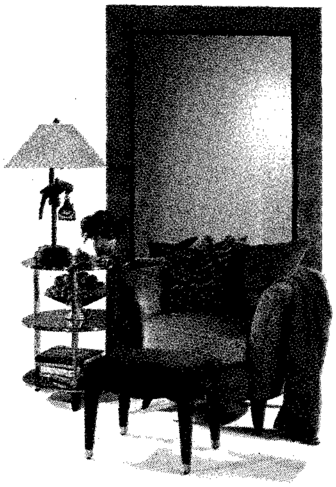

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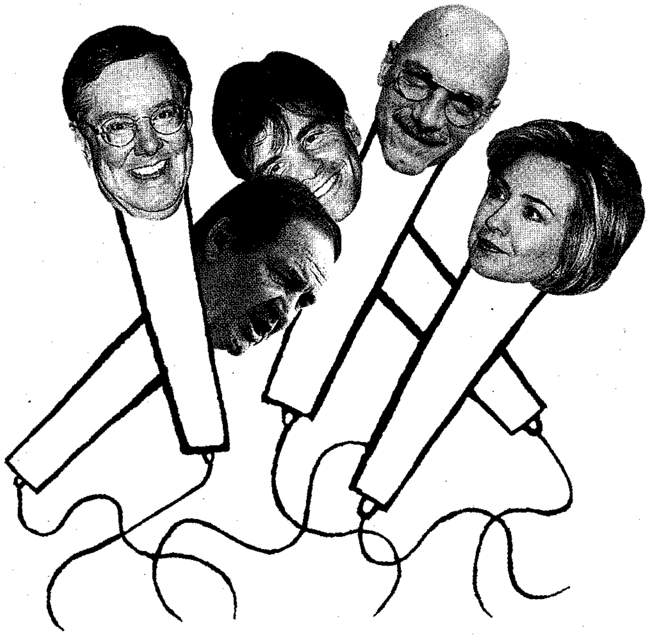
Mediaticians

Political career begets media career begets political career. For today's breed of personal-identity professionals, public office and punditry are interchangeable career paths.



THE BIG DISCUSSION in the Buchanan family over the past few weeks was probably not just about Pat's decision to take a leave from *Crossfire* and enter the Republican primaries but about the desire of Bay Buchanan, his sister, campaign manager, and ideological soul mate, to stay in her job as a commentator on MSNBC. You can bet there was some tension there: Pat arguing for the moral imperative of waging the true campaign, Bay countering that the point of a campaign (especially a quixotic one) is to get your views heard—so why bother if you already have a guaranteed time slot (certainly a more comfortable place to air your views than on the campaign trail)?

Within the Forbes family (corporate and otherwise), similar issues are undoubtedly being raised as Steve Forbes gets ready to make his second run for the Republican presidential nomination. Beyond worrying about how to pay for what might be the most expensive hobby of all time, reasonable voices within the company are hard-pressed to understand what greater influence Steve Forbes thinks he can have as a failed candidate than as the owner of a media empire. Others in the company, however, make the point that even a failed presidential campaign can be justified by what it returns in general branding value to the company as a whole. (The cover story in the current *Forbes* is "How Today's Hottest Celebrities Build Value in a Name.") The cost of the race, in other words, could arguably come out of an overall marketing budget (although the IRS might not yet understand such a forward-looking promotion strategy).

In another political household, the discussion, I'll wager, is not principally about the odds of winning the New York Senate race but about whether a Senate seat will be worth more or less than all of the myriad media opportunities that will shortly become available. This isn't just a hard-cash calculation, either (although, obviously, with tens of millions in the balance, that's got to figure in), but, politics not being what it used to be, about whether a media career might not be a more effective way to foster Hillary Clinton's political, legislative, and even historical goals.

Perhaps the most notable campaign launch last week (other than new *George* columnist Alfonse D'Amato's brainstorm that JFK Jr. run for mayor) was the push for George Stephanopoulos's political memoir. Stephanopoulos, using bookstores and *Newsweek*'s cover, is able to pursue his own policy ideas, enhance his personal brand, and monetize (as they say on Wall Street) the equity he has already built up in being George Stephanopoulos. At the same time, Stephanopoulos is making himself into a kind of Jesse "the Body" Ventura for New York. His tsunami of media exposure sets him up as a credible contender for the next suitable statewide political opening to his liking—surely the Senate race, if Hillary doesn't run.

WELL, IT MAKES SENSE. MEDIA AND POLITICS are the two personal-identity professions. Your key asset is the number of people who know you. The more fire in the belly you have for personal recognition—i.e., the more that recognition gives you satisfaction and pleasure—the more obviously suited you are to both a media and a political career.

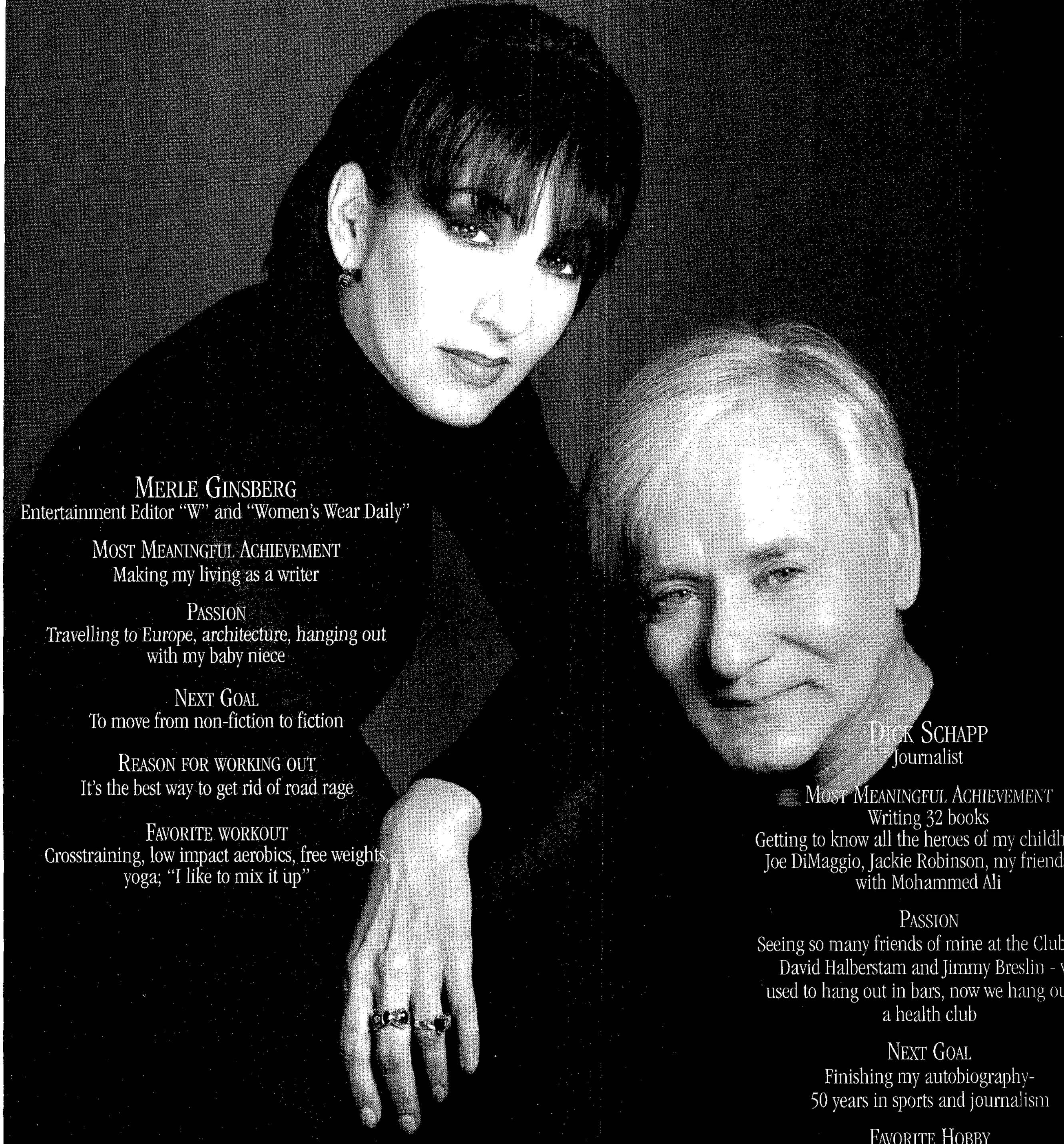
Increasingly, a media career is replacing a legal career for politicians as both launch pad and out-of-office resting spot (this also says something about how unpopular legal careers have become). But this is not just a point about using media power to influence or corrupt the political system (in the way, say, that Murdoch is accused of using it); it's as much about using politics to get into the media. Clearly, among the better ways to jump up the media ladder swiftly is to get yourself involved with a high-profile campaign (win or lose).

More and more, in other words, media and politics become interrelated jobs, part of the same career plan.

Watching European television, you can still get a glimpse of how it used to be: On a French or Italian talk show, a politician is formal, uncomfortable, condescending, abstract, poorly coiffed. (Then, too, when European politicians write books, they tend to be treatiselike rather than gossipy and anecdotal. Foreign pols lack a wide range of media talents.)

It's not just that U.S. politicians are slick and media-savvy—think of Bob Barr and that mustache. It's that the rise of talk radio and all-news television has blurred the difference between on- and off-air life. The basic barrier between politics and media—that media requires performance skills—has dramatically fallen. A central effect of the parade of talking heads and the carnival of daytime oddballs is that now everybody looks good on television. There's almost no behavior, no affect, no tic, no level of hemming and hawing and inarticulateness, that doesn't come off as perfectly normal on a television or radio call-in

Illustration by Scott Menchin. Photographs: Rose Hartman/Globe Photos (Forbes); Steve Liss/Gamma Liaison (Buchanan); Judie Burstein/Globe Photos (Stephanopoulos); Jim Mone/AP/Wide World (Ventura); Andrea Renault/Globe Photos (Clinton).



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MERLE GINSBERG
Entertainment Editor "W" and "Women's Wear Daily"

MOST MEANINGFUL ACHIEVEMENT
Making my living as a writer

PASSION
Travelling to Europe, architecture, hanging out with my baby niece

NEXT GOAL
To move from non-fiction to fiction

REASON FOR WORKING OUT
It's the best way to get rid of road rage

FAVORITE WORKOUT
Crosstraining, low impact aerobics, free weights, yoga; "I like to mix it up"

DICK SCHAPP
Journalist

MOST MEANINGFUL ACHIEVEMENT
Writing 32 books
Getting to know all the heroes of my childhood - Joe DiMaggio, Jackie Robinson, my friendship with Mohammed Ali

PASSION
Seeing so many friends of mine at the Club, like David Halberstam and Jimmy Breslin - we used to hang out in bars, now we hang out in a health club

NEXT GOAL
Finishing my autobiography-
50 years in sports and journalism

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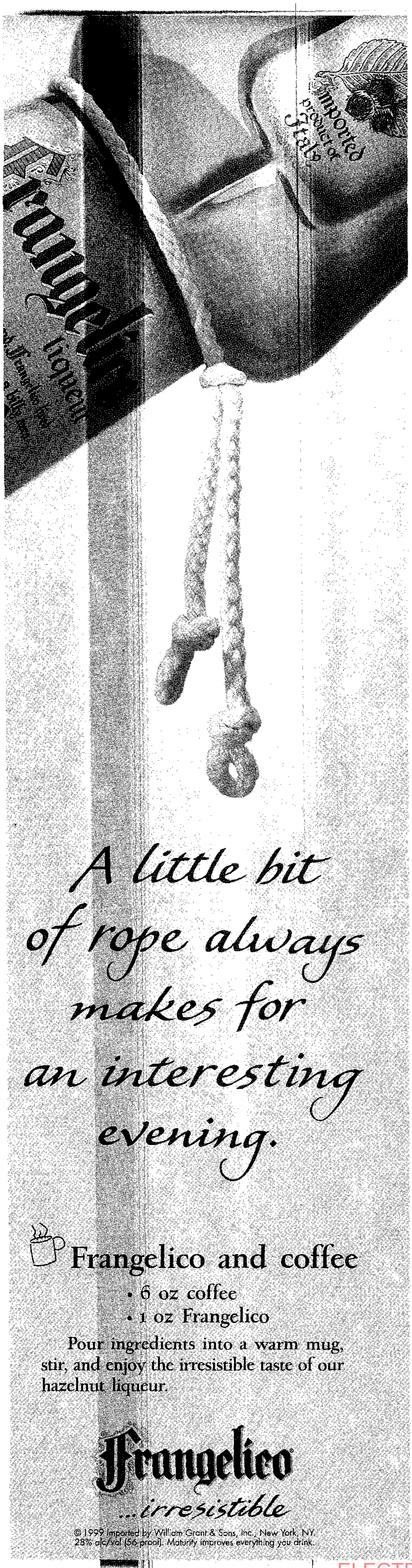
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show—it's just life. McLuhan's cool medium is an obsolete notion. Or rather, now goofy is cool, too. Nixon would come off just fine.

Of course, as with any other career move, it's easy to screw it up. Susan Molinari, the New York congresswoman, pretended to be something she wasn't (i.e., an anchorperson). Jesse Jackson, pretending to be a talk-show host, has had a hard time attracting an audience to *Both Sides With Jesse Jackson* on CNN.

> *Hillary is so queenly now.* **Scandal has turned her into porcelain.** *She might be one of the few people who would be* **more at home in the Senate than on television.**

On the other hand, rather than announcing that he was leaving the White House to become a national television commentator and to write a celebrity best-seller, George Stephanopoulos said he was taking up a teaching position at Columbia, his alma mater, and writing a book of reflections on his Washington experience. In truth, of course, his *real* career move was to turn himself into a national television commentator and to write a celebrity best-seller. But the camera likes the *haimish* Stephanopoulos (the mop-top sincerity and apparent lack of media guile of a would-be academic) in a way that it would probably not have liked a media-ready Stephanopoulos (just as we prefer an obstreperous James Carville to a well-behaved one).

The need to be yourself—to come as you are—could present difficulties for a Hillary media crossover. She is so queenly now. Scandal has turned her into porcelain. She might be one of the few people who would be more at home in the Senate than on television. Certainly, though, if she forgoes a Senate race, she will take up high-profile good works against the background of a series of media deals—from a network relationship to magazine cover stories to international broadcast rights to a multi-book deal (autobiography, policy book, children's book co-written with Chelsea). Whatever her immediate career move, over the next fifteen to twenty years she will make several more crossovers between media and political life. But count on it: What she will not do again is practice law.

IT MAY BE THAT THE ONE THING THAT WILL save politics from itself (from its inefficiencies, sentimentalities, and personal legal bills) is its ability to provide swift entrée into the media world.

Simply, if you run for office—even just announce you're running—the media covers you; if the media covers you, then you're eligible for a job in the media. Not to mention that a political campaign offers a perfectly respectable pretext for asking your friends and family and professional associates for money (not a loan, either, but cash just for the taking) with which you can intensively work to raise your Q-rating in a given market over a short period of time. It's no-lose.

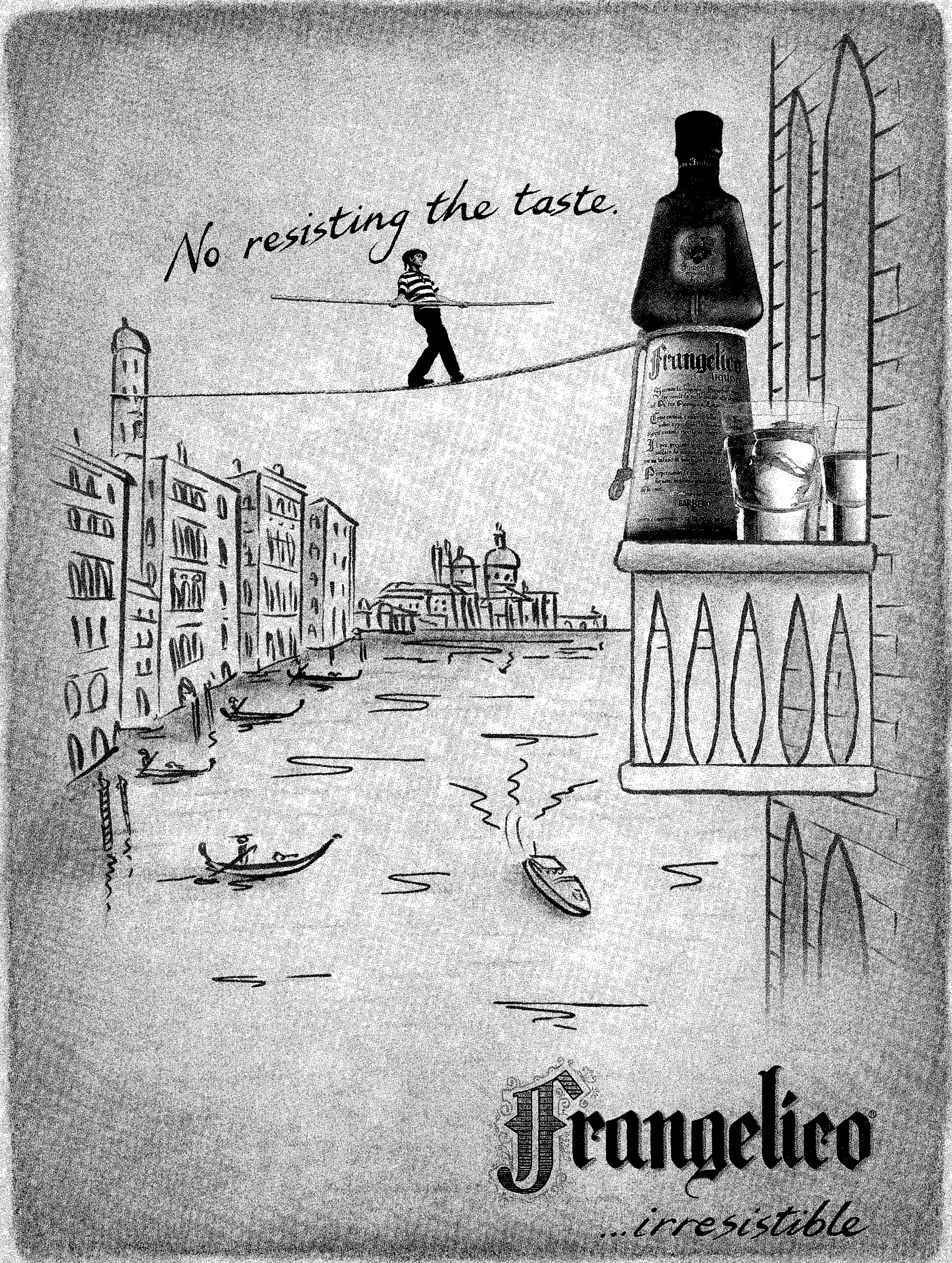
If I were advising a young person on how to jump-start a career in the media, I'd say: Just run for political office, raise as much money as you can, make as big a splash as possible, then apply for a drive-time slot.

You don't even have to be the candidate. Proximity does it, too. Not just Stephanopoulos and Bay Buchanan but Carville, Mary Matalin, Ed Rollins, Chris Matthews, Tim Russert, and Dick Morris, among a growing list, have turned jobs as political operatives into big-money media careers. None of these characters would have been likely to make his or her way up from, say, a mid-market station to national prominence without the boost of the political limelight.

I have an out-of-town lawyer friend whose political campaigns for local and statewide office I've been dragooned into contributing to for years. Just recently he lost his bid for a congressional seat. Now my friend is negotiating for his own drive-time show, inspired, he says, by Jesse "the Body" Ventura and his career trajectory from pro wrestler to radio-talk-show host to governor to a recent $500,000 book advance.

"That's where the power is" is why, JFK said, he wanted to be president. But finding the power now is not that simple. It's more free-floating. You wouldn't want to be just a politician anymore; you want to saturate. It's the four-four rule. The public has to hear your name four times a day for four weeks before it recognizes you. The book, the tour, the network contract, the pundit slot, the primary race, even time served in office are tools of a new trade. Public person—the ultimate entrepreneur. ■

E-mail: michael@burnrate.com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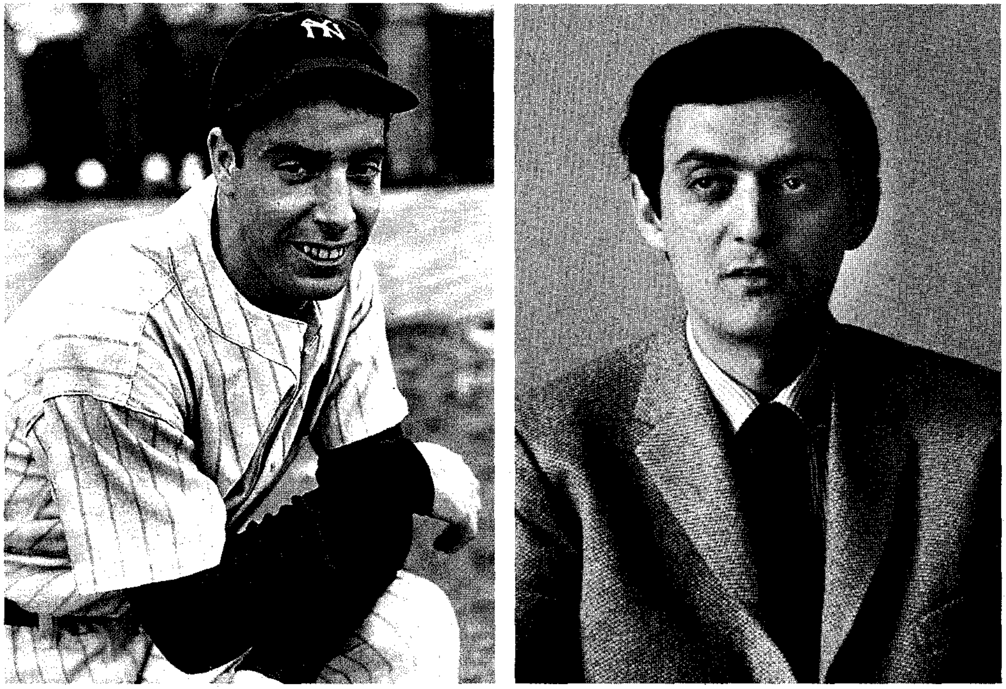
CITYSIDE MARK JACOBSON

1999: A Bronx Odyssey

Joe DiMaggio embodied mid-century American values; Stanley Kubrick savagely satirized them. But the two Bronx geniuses were more alike than meets the eye.



Growing up, Kubrick idolized DiMaggio and dreamed of playing second base for the Yankees.

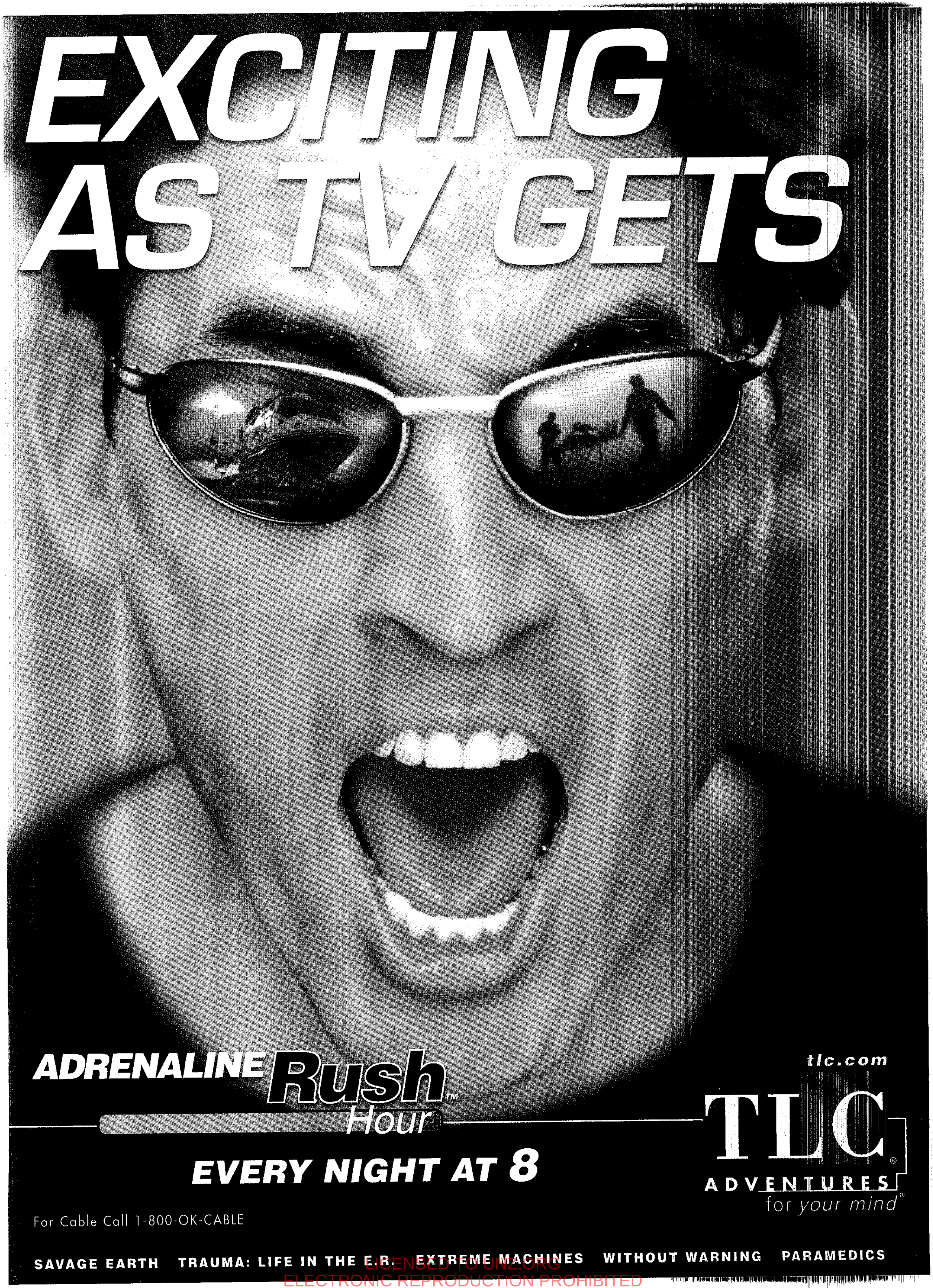
ONE CAN ONLY SUPPOSE HOW Stanley Kubrick might have filmed the life story of Joe DiMaggio. How might the disparate life visions of these two Bronx icons who last week died barely hours apart have meshed on the silver screen? For one thing, Kubrick, who liked biographies of the outsize (he made *Spartacus*, wanted to make *Napoleon*), would almost certainly have used idiosyncratic, Max Ophüls–like moving-camera shots to depict those two nifty backhand stabs utilized by Ken Keltner to stop Joltin' Joe's famous streak in 1941. As for the Yankee Clipper's well-documented weekly ritual of sending a bouquet of roses to Marilyn Monroe's grave site for twenty years, one can only guess at how Kubrick's mordant comic spirit might have handled that. After all, Kubrick, horny boy of the Bronx, was never noted for love scenes, requited or not, even if Shelly Winters did keep the ashes of her beloved husband on her beside table in *Lolita*.

Joe D, a film by Stanley Kubrick—it might not be *Dr. Strangelove,* but ya gotta love it. Could have happened, too, since as a boy-wonder Bronx still photographer in the midst of cranking out a 70 average at Taft High School and haunting movie palaces like the Loews Paradise and the RKO Fordham, Kubrick rarely missed an opportunity to spend a sunny Saturday afternoon at Yankee Stadium, where he saw the peerless Clipper patrol the center-field greenery in all his Apollonian glory. The stuff of dreams, no doubt. While never fulfilling his primary ambition of playing second base for the Bronx Bombers, once Kubrick began working as an assignment photographer for *Look* magazine, he often returned to the Big Ballpark. Indeed, in the May 9, 1952, issue of *Look,* there is a photo of Joe DiMaggio taken by Stanley Kubrick.

It is a marvelous Bronx symbiosis: DiMaggio, made for nothing except to be seen, as viewed by Kubrick, ultimate seer. And as has been blah-blah well-documented on talk radio this week, we may never see their like again (or at least the like of Joe D—expatriate moviemakers not being the usual fodder for WFAN nostalgia-mongers). Still, one can only celebrate that there was once a place in time where these two geniuses might both be present in the same building for so many Saturday afternoons. But that was another kind of Bronx, before Fort Apache and Steinbrenner playing the white-flight/parking card, a zone where the ballplayers made what bus drivers did, Dion and a million other Belmonts sang a cappella, and NYU was on the Heights. This said, truth be told, Kubrick, resident of 2715 Grand Concourse (where his best friend and neighbor was Marvin Traub, who would reinvent Bloomingdale's as the center of haute seventies glitz), was more *of* the Bronx than DiMaggio, who never lived there, as had Babe Ruth and other Yankees stalwarts. More of an in-and-out sort of outer-borough guy, San Francisco Joe mostly saw the Bronx from inside the Yankees clubhouse, choosing to bed down at the Edison Hotel on 47th Street and shoot up to the Stadium via the West Side Highway, which might be the current mayor's best excuse to rename that thoroughfare in the ballplayer's honor.

Reputedly, DiMaggio was Kubrick's favorite player when he grew up far too "private" (the forties version of nerdy) to be asked to join the neighborhood stickball games. As for Joe D's opinion of Kubrick's eventual *oeuvre,* not much is known. He spent untold hours in hotel rooms watching John Wayne Westerns, but the Clipper's most notable commentary pertaining to the cinema occurred on the set of Billy Wilder's *Seven Year Itch,* af-

Photographs: left, Archive Photos; right, Motion Picture and Television Photo Archive.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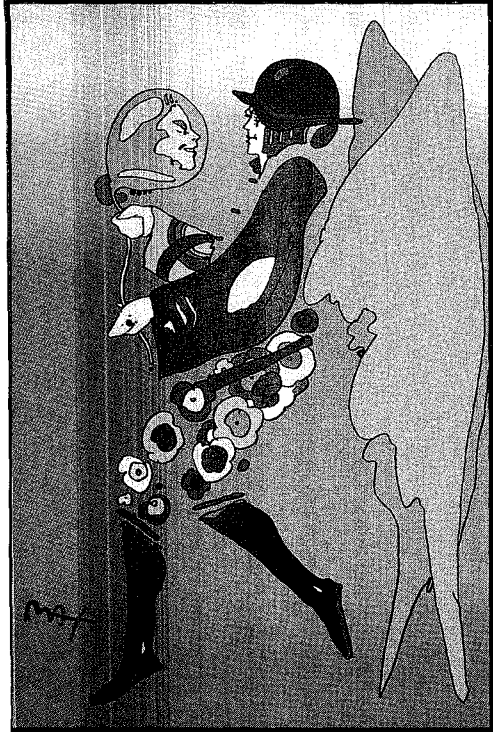

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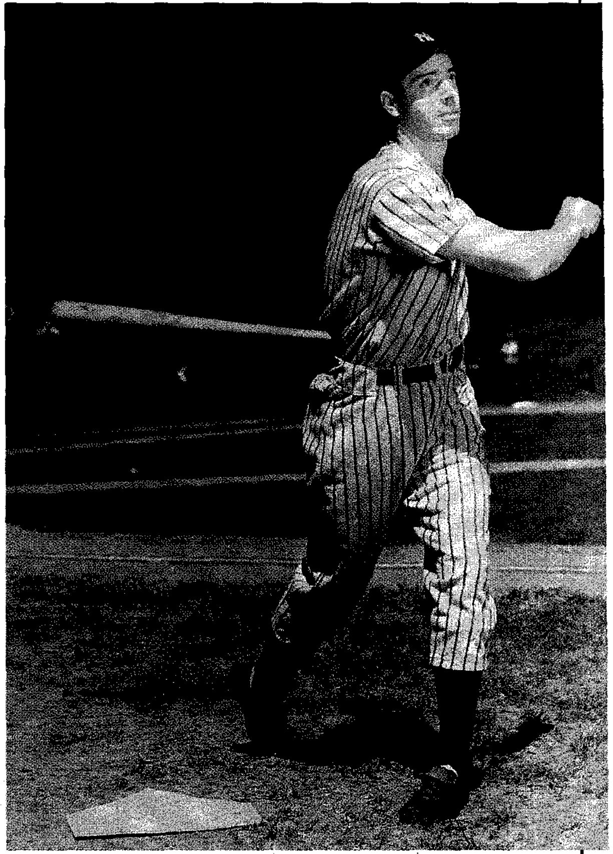
ter the famous scene when his then wife Marilyn's dress is lifted by the draft from a subway grate. "What the hell is going on here?" demanded Joe, who, in his old-country way, thought MM should stay home and cook his buddies bowls of spaghetti. As far as can be ascertained, outside of that 1952 photo session, the two men never met again.

Still, the two are connected in ways beyond the consonance of their death. For one thing, there's the oddly prescient sequence in the aforementioned *Spartacus,* in which Tony Curtis, supposedly playing an itinerant poet of early Rome but speaking in a perfectly Bronx accent, tells slave-rebellion leader Kirk Douglas, "Spartacus, I am a singer of songs." It is as if, under the transtemporal aegis of the popular culture, Curtis were instructing the proto-Italians of Roman times how to employ the *dese*-and-*dose* they will need once they leave their native country and settle on Arthur Avenue, where the presence of the great Joe DiMaggio swatting homers next door at Yankee Stadium will be a source of endless civic and ethnic pride.

And even though it might appear that DiMaggio, the mainstream hero, that entity to which the nation would turn its lonely eyes, and Kubrick, often a malicious satirist of mom-and-pop virtues, would be at loggerheads, such is not the case, at least stylistically.



A perfectionist like Kubrick, DiMaggio struck out only 369 times.

Both men are defined by their perfectionism, their utterly hermetic sense of themselves. Indeed, it is not impossible to imagine the young and dreamy Stanley sitting in the Yankee Stadium grandstand watching the impeccable Joe drift effortlessly back on a high fly ball. Following the trajectory of that fly, Kubrick might suddenly find himself in outer space, where, in the year 2001, massive interplanetary ships and monoliths float frictionless, until the pop of the ball into DiMaggio's mitt. Outside of Kubrick, few commercial filmmakers have approached the sort of formal integrity one might associate with DiMaggio's style on the field. But there is danger in all this airless nonpareilism. Among Joe D's fabulous records, the one often cited by the cognoscenti is the fact that in 6,821 regular-season at-bats, the Yankee Clipper struck out only 369 times, an astounding total for a man who hit 361 home runs. Reggie Jackson, for instance, struck out 2,597 times. Yet, there seems a kind of anality in striking out only 369 times, a kind of withholding for perfection's sake. It is not a lovable trait. Nor is Stanley Kubrick a lovable moviemaker, especially since about the middle of *A Clockwork Orange.*

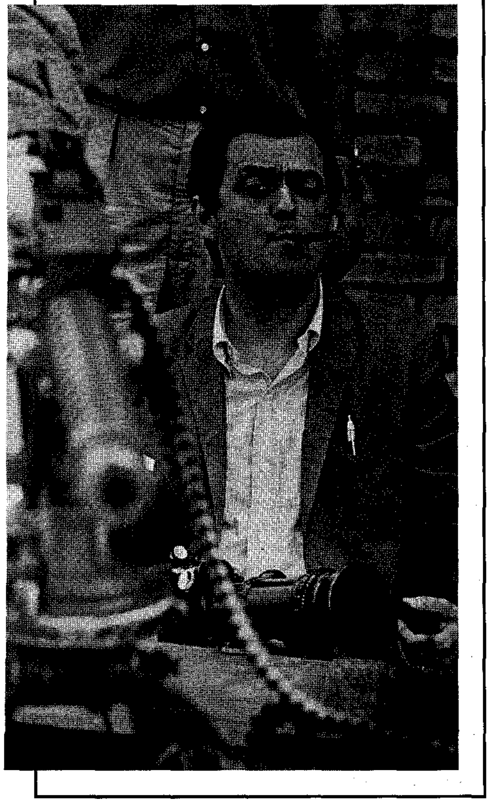
In the end, privacy issues were paramount for both men. Famously unapproachable throughout his career, especially in regard to his brief marriage to Marilyn, DiMaggio lived long enough for Paul Simon's eulogy on the *Times* op-ed page to end with "we . . . mourn the loss of his grace and dignity, his fierce sense of privacy, his fidelity to the memory of his wife and the power of his silence." As for Kubrick, long removed from the Bronx, living in England in the manner of a semi-mad lord, always described

Photograph from Photofest/Icon Archives.

as "the reclusive director," his sudden death left the hero mechanics out of sync. Two days after his death, the *Times* was reporting that for a super-secret screening of his last, just-finished film, *Eyes Wide Shut,* Kubrick demanded that the projectionist turn away from the screen while running the picture. So, for one of his last artistic decrees, Kubrick forbade looking upon his creation, which is about as reclusive as you can get, especially for a $65 million picture.

It made sense that Joe D's World War II constituency lauded his great fight against the cancer racking his body while many of Kubrick's fans seemed a tad disappointed that the director had not committed suicide, as the first reports of his death seemed to indicate. Every generation loves its heroes for its own reasons; we like them to die right, too. Most of the people who saw DiMaggio play are likewise passed on. In place of those memories is the Joe memorabilia, which had fallen relative to Mickey Mantle's following that Yankee center-fielder's demise. Now the stuff will be through the roof. And, of course, there should be a decent retrospective of Kubrick's movies, even *Barry Lyndon.* So this Bronx Tale will go on, a long way from a sunny Saturday afternoon at Yankee Stadium. ▬

Kubrick on the set of *Dr. Strangelove.*



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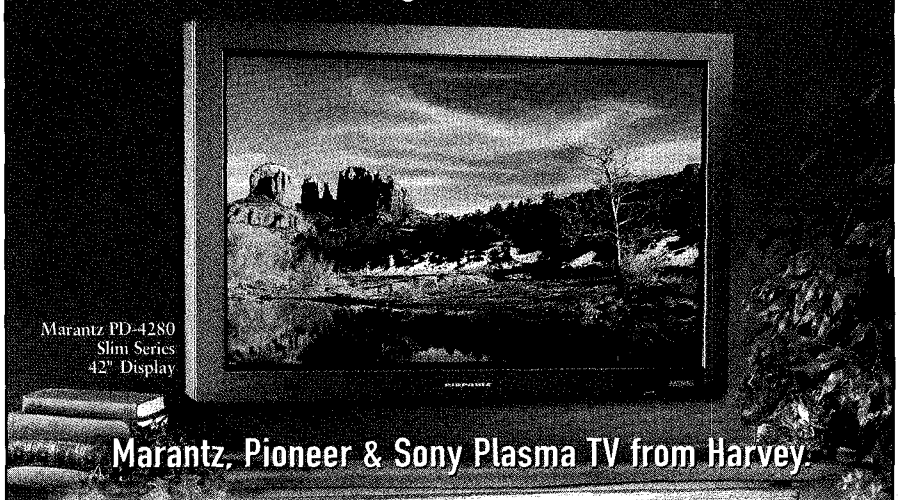

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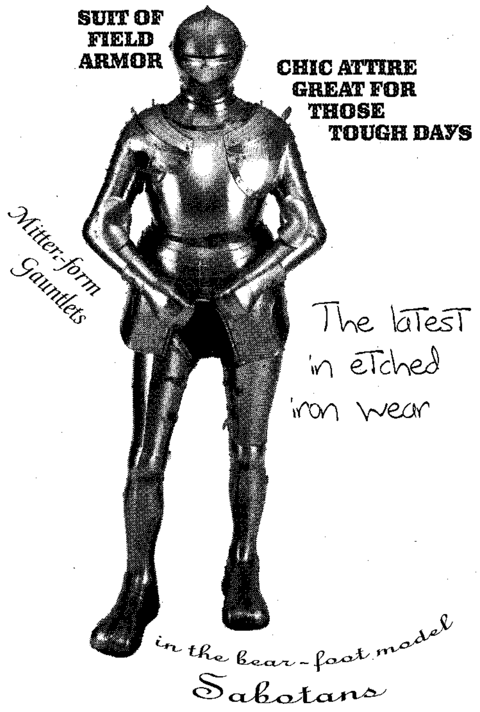

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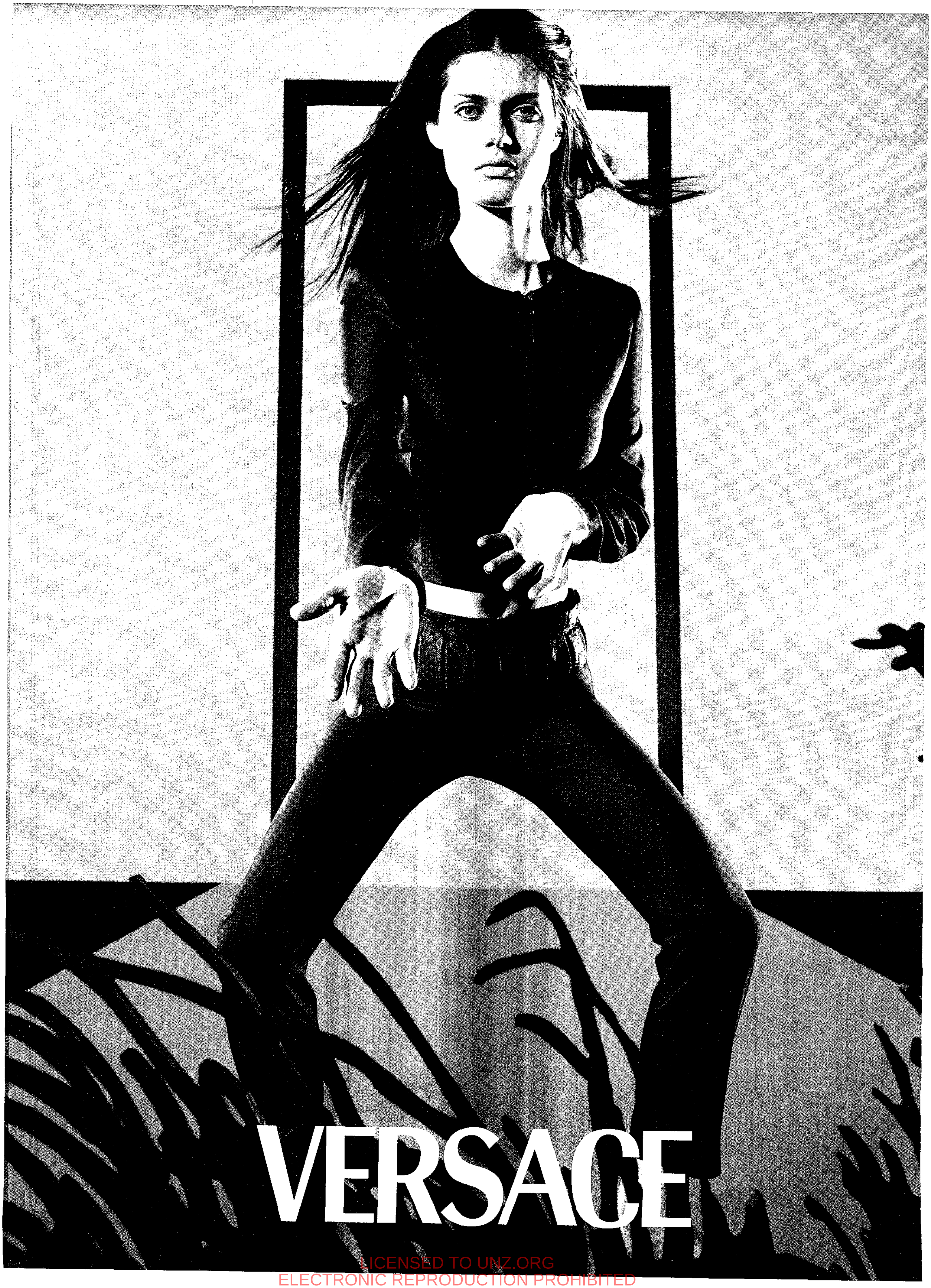
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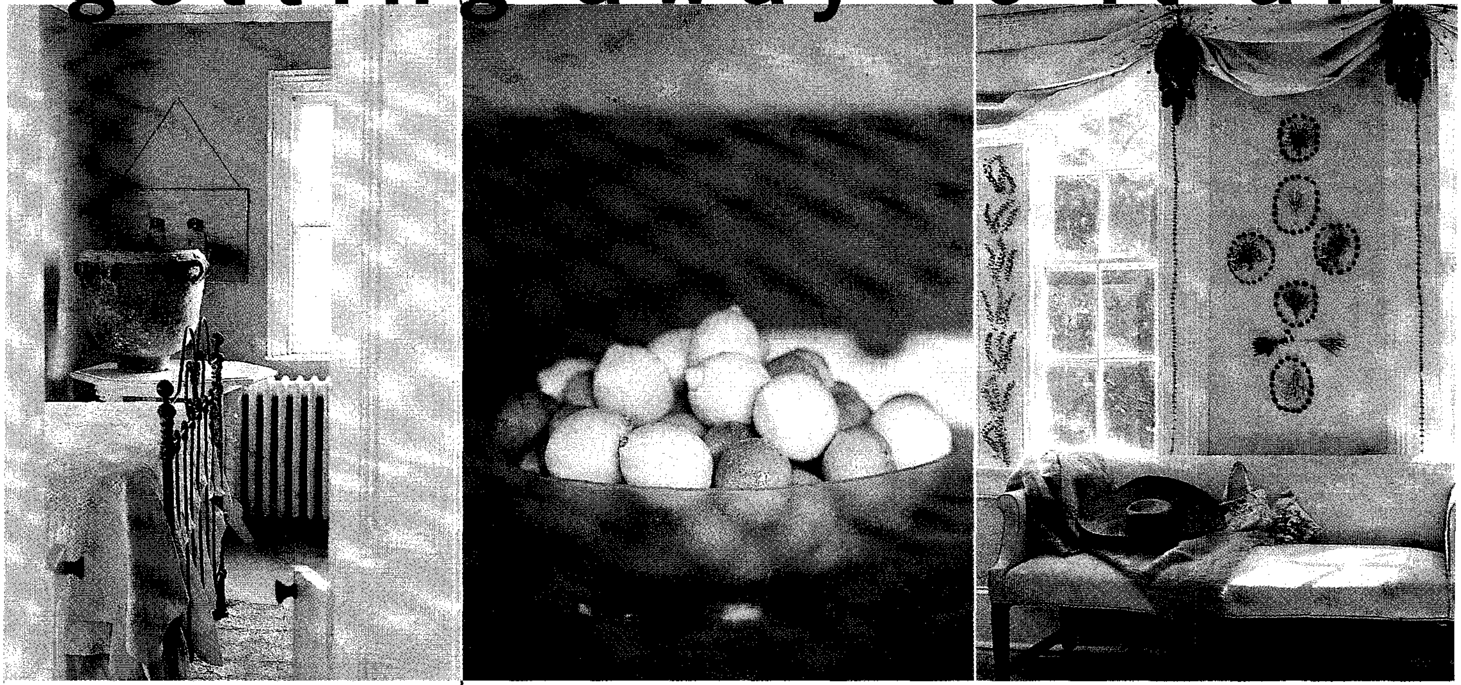

AFIELD GUIDE: *Sharone Einhorn's bluesy Bridgehampton guest bedroom; a resin fruit bowl–cum–tablecloth in Steven Harris's upstate loft; pinecone tassels at Richard Keith Langham's Hudson River Valley colonial.*

by **WENDY GOODMAN**
produced by **JORDAN SCHAPS**
text by **ALEXANDRA LANGE**
edited by **PHOEBE EATON**

Photographs: left, Fernando Bengoechea; center, Pieter Estersohn; right, Antoine Bootz.

THE GETAWAY HOUSE IS, BY DEFINITION, A PLACE WHERE ONE IS SUPPOSED TO stop thinking about work. But for those in the interior-design world, a decorating gig of one's own is the rough equivalent of, say, golf. These three country houses showcase a number of clever ways to apply limited cash to unlimited taste—all without a white slipcover in sight. Ruby Beets proprietor Sharone Einhorn has replicated the Bridgehampton store's checkerboard floors and dove-gray walls at home as a neutral foil for her flea-market trove. Interior designer Richard Keith Langham, whose Manhattan apartment is safely greige, pumps the rooms in his Dutchess County mansion with color, forsaking decorator shtick like fringed curtains, Aubusson carpets, and pedigreed highboys for threadbare rugs and repro armchairs. Architect Steven Harris brings open-plan living to Columbia County's great wide open in his skinny barn filled to the pickled-oak-stained rafters with stylish industrial baggage. ◆ While adults can write their autobiographies across a whole house, kids have only one room in which to express themselves. Some are lucky to get an assist from their equally creative parents. "You can really do up a room with your child," says Marcia Sherrill, who bought a Louis XVI–style bed and a nineteenth-century screen at the direction of her 3½-year-old. "It makes it much more fun. Anabelle feels like she decorated it herself, by God."

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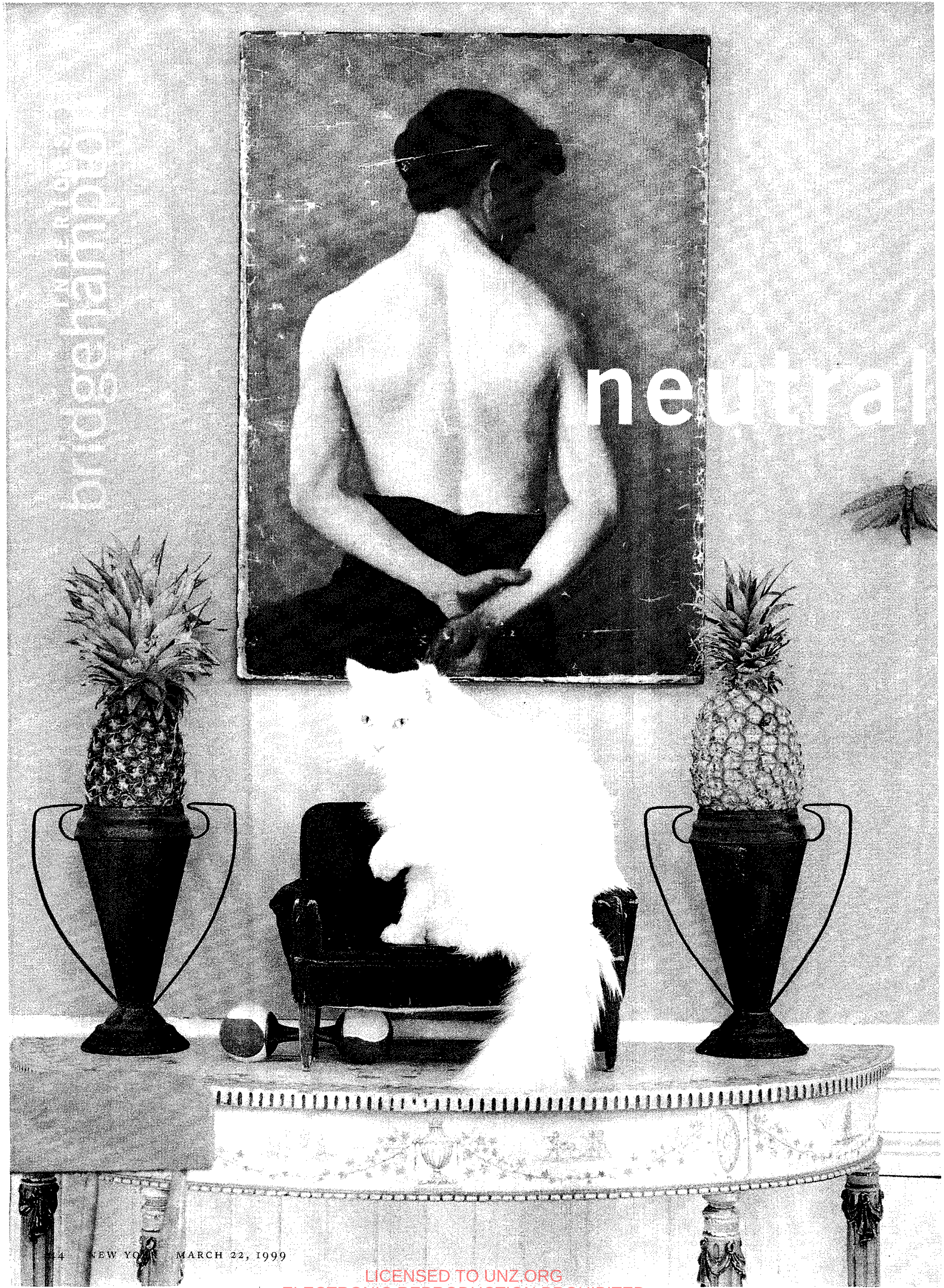
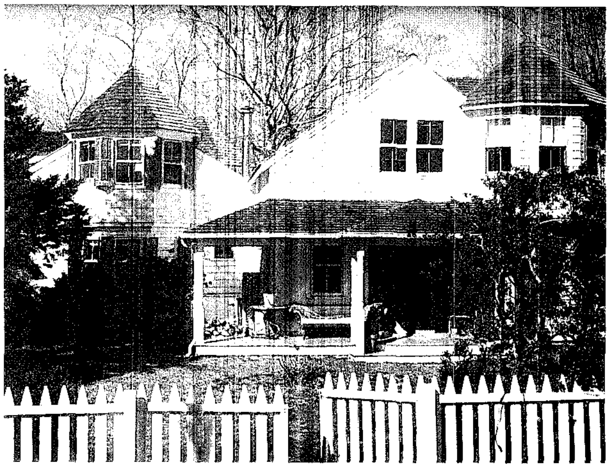


MEOW MIX: *Opposite, Einhorn likes to stick pineapples in these pot-metal vases in the library. "Pineapples are very architectural," she explains. This console table is from the twenties, even if it's "trying to look older and more serious." Knowing she collects mounted creepy crawlies, Einhorn's husband picked up this giant African locust at Maxilla & Mandible. Their cat Vonce ("pest" in Yiddish) was a stray rescued from a junkyard. "Like a lot of other things in the house, she's a nicely found object," says Einhorn. Vonce is enthroned on a salesman's sample of a thirties Naugahyde couch.*

CAPE MOD: *Right, The original cottage was once painted pink; the addition includes a new porch. "The old house didn't really have an entrance. You'd walk right into the kitchen," says Einhorn.*



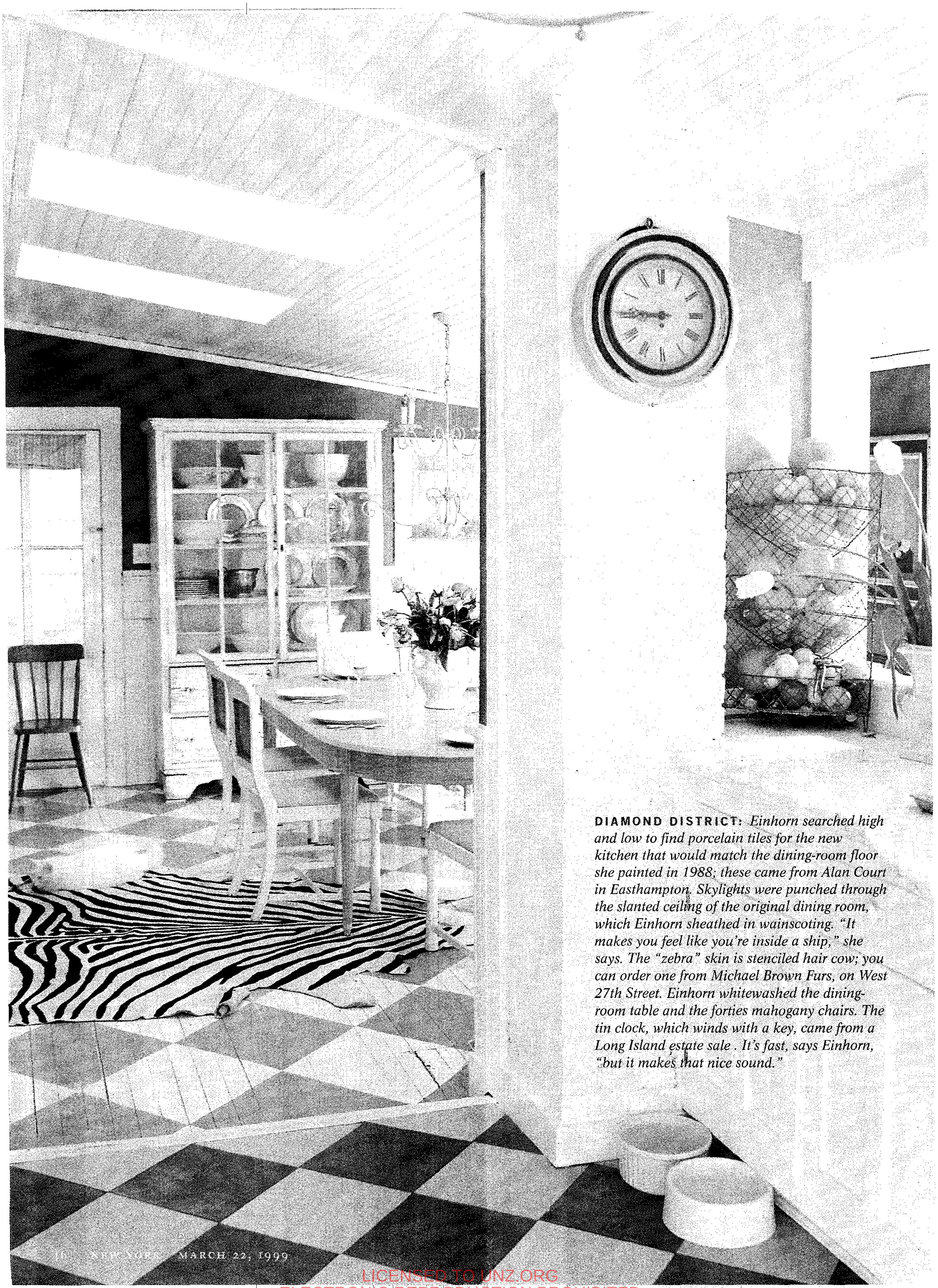
country

Sharone Einhorn's house sprouts an addition that's pleasing to the palette.

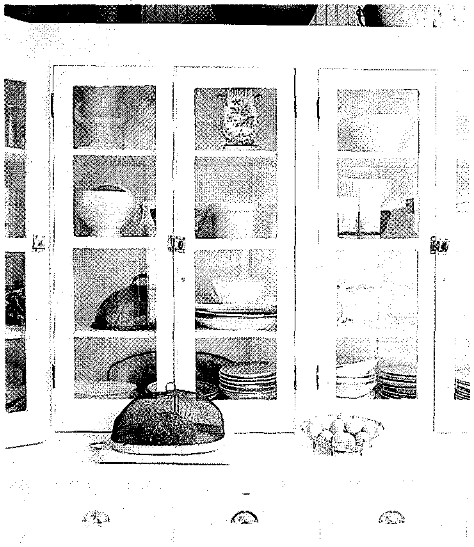
"I grew up in Los Angeles, in a very modern house with contemporary furniture," says Sharone Einhorn, a co-owner of the Bridgehampton antiques store Ruby Beets. "We had patent-leather swivel chairs and sliding glass doors." With its mock rooms done up in shabby Swedish chic, her store on Montauk Highway was doubtlessly some sort of rebellion. As was Einhorn's purchase in 1986 of this charming Cape Cod cottage nearby, revived from the ramshackle with those signature checkerboard floors, muslin-upholstered club chairs, and walls doused with browns, grays, and greens. Ongoing acquisition feeds store and home; it's no surprise that Einhorn craved more space. Last year, she and her husband hired a contractor and built a respectful addition onto the 1840s house. Suddenly, she had a living room, a study, a bigger kitchen, and a new master bedroom in a turret. Sturdy upholstery and sea-grass mats on the floor withstand the most ferocious assaults from the three resident cats and Rosie, her German Shepherd mix. But the milky porcelain vases, scratched-up portraits, and chalk-white furniture have genteel genes. It's fancy without being schmancy. "I went from having a cute weekend house," says Einhorn, "to having a year-round grown-up house."

PHOTOGRAPHED BY **FERNANDO BENGOECHEA**

MADAME GRAY: *A coat of Benjamin Moore No. 1599 on the living-room walls thrusts Einhorn's muslin-upholstered furnishings into Wedgwood relief. "Even in a contemporary house, a great old chair covered with muslin will look modern," says Einhorn. The alabaster compote has been filled with porcelain eggs hand-painted by L. M. Ceramic Art Pieces, two ladies who live on Long Island: "Lots of Victorian still-lifes have eggs," she notes.*

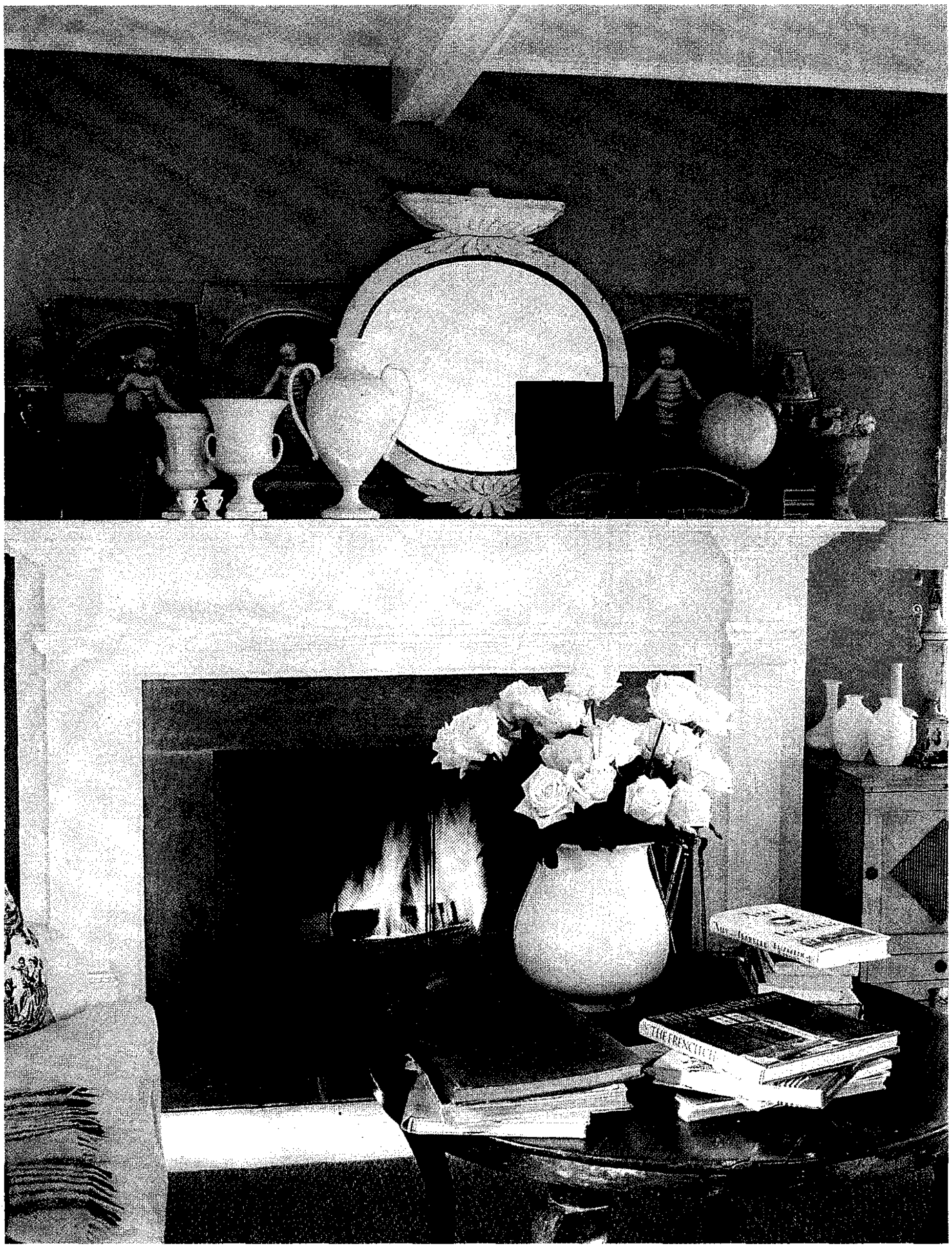


DIAMOND DISTRICT: *Einhorn searched high and low to find porcelain tiles for the new kitchen that would match the dining-room floor she painted in 1988; these came from Alan Court in Easthampton. Skylights were punched through the slanted ceiling of the original dining room, which Einhorn sheathed in wainscoting. "It makes you feel like you're inside a ship," she says. The "zebra" skin is stenciled hair cow; you can order one from Michael Brown Furs, on West 27th Street. Einhorn whitewashed the dining-room table and the forties mahogany chairs. The tin clock, which winds with a key, came from a Long Island estate sale . It's fast, says Einhorn, "but it makes that nice sound."*



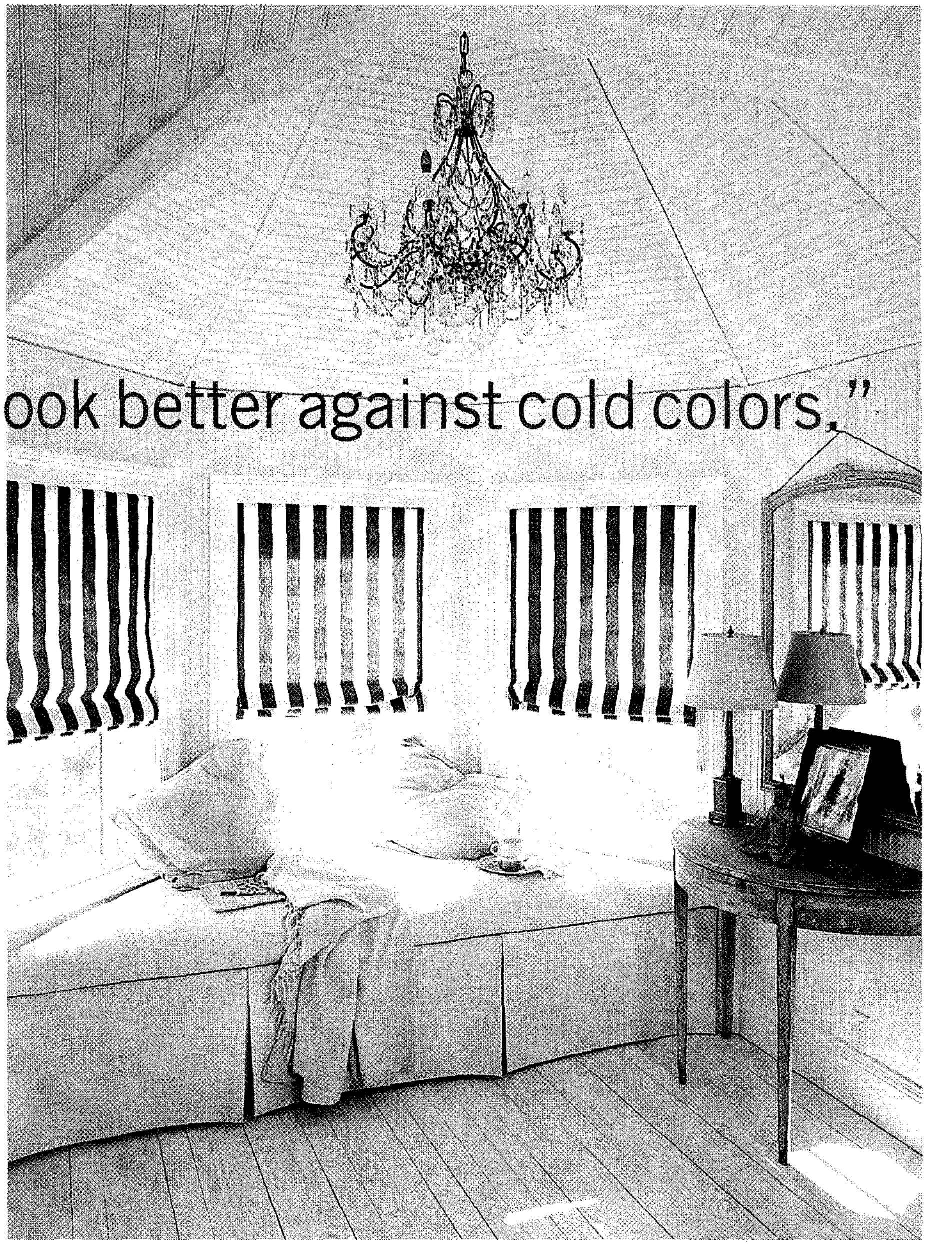
LIFE OF THE PANTRY: *Oak cabinets were salvaged from a psychiatric hospital and painted white. "The locks still work," says Einhorn, "but I don't have the key."*

FIRE DEPORTMENT: *The bluestone fire surround (cheaper than slate) serendipitously matches the walls. An intentionally generic mantel refuses to compete with what goes on top—a rotating array of Einhorn's latest discoveries. This week, there's an oval Scandinavian mirror, Victorian urns, and Italian photographs of orphanage statuary. Sea-grass matting on the floor hides the inevitable cat hair.*



"Sometimes, the more time and money you spend, the more you can go wrong. There's nothing that's expensive here; I don't think of anything as being that permanent."

"Objects look better against cold colors."



LINEAR THINKING: *Roman shades are fashioned out of fabric from one of those big discount fabric stores in Montmartre. They pick up on the wainscoting—bead board purchased in sheets at any lumberyard—in Einhorn's new turret bedroom. A window seat has been upholstered in a rugged cotton duck; the walls and ceiling have been painted in Devoe's Champagne Bubble. "It doesn't have that yellow tinge like cream does," says Einhorn. So it won't clash with the trim (Benjamin Moore Decorators White): "Windows and doors look better in true white. It makes the architecture pop more," says Einhorn, who also bleached the pine floorboards. The chandelier is probably Italian and from the forties.*

BROWNING POINTS: *Opposite, Einhorn's office is the color of a paper bag; she actually took one to a store to have the right shade of paint custom-blended on a computer. A glaze gives the walls their* faux *paper-bag texture. Einhorn's Adam-style ladies' desk—where she pays her bills—had to be taken apart to fit through the door. A friend took the off-kilter photograph of an Old Master that hangs above. Einhorn upholstered this sixties' chair with a cotton velour of the same vintage and had the factory finish stripped off the (relatively ancient) photographer's lamp.*

SHARONE EINHORN

INSPIRING SPACE The beach (but not in the summer).

MOST APPEALING DECADE AFTER 1900 The twenties, because that's when they figured out how to mass-produce furniture from different periods. It's sort of the egalitarian era.

WHAT NEVER WORKS Those gigantic sofas with huge rolled arms have a way of making the biggest room look small.

WHAT ALWAYS WORKS White-trimmed windows and doors with color on the walls. Still lifes created out of a collection of same-colored vessels culled from flea markets.

BEST FLEA MARKETS I like Renninger's, which is every weekend in Kutztown and Adamstown in Pennsylvania. Also, the one in Lambertville, New Jersey that goes on in spring, summer, and fall is good for pottery, garden furniture, and architectural details like sinks.

FAVORITE LOW-BUDGET SHOP The Sag Harbor Variety, an old-fashioned five-and-dime, has everything from lamp shades to muslin to stationery.

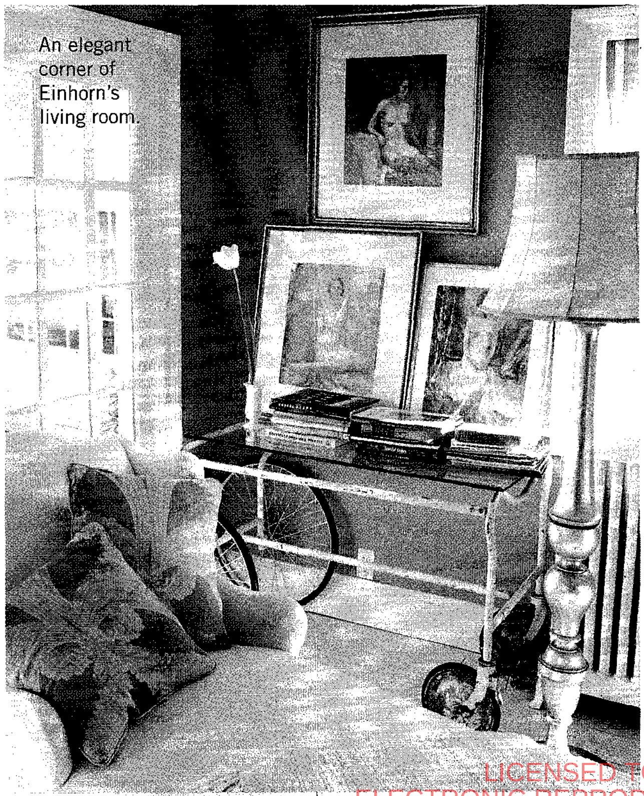
DISPOSABLE CHIC All the annual potted flowers: scented geraniums and silvery things like artemisia.

SUMMER-HOUSE CLICHÉ Those little clay-pot topiaries.

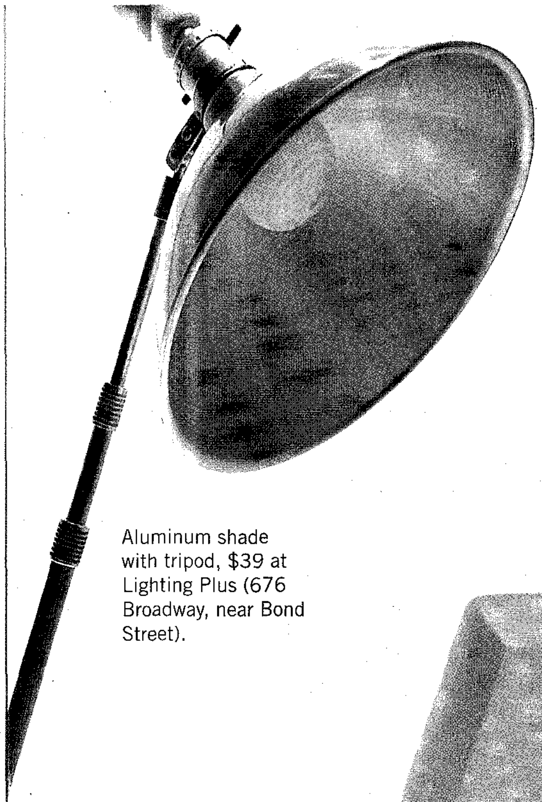
TRICKS OF THE TRADE No. 1: I am a great believer in painting things white. You can take a round oak table that looks very chunky and cheap and make it look pure and classic with a coat of Devoe's Champagne Bubble in a satin finish. No. 2: If floors are really terrible, it's easier to paint them than repair a section and match the stain. Checkerboard floors are a good way to obscure damage. No. 3: For a couple of hundred dollars, you can get your old industrial metal furniture sandblasted at some auto-body shops.

BEST UPHOLSTERY FABRIC Natural cotton duck, which is neutral and simple.

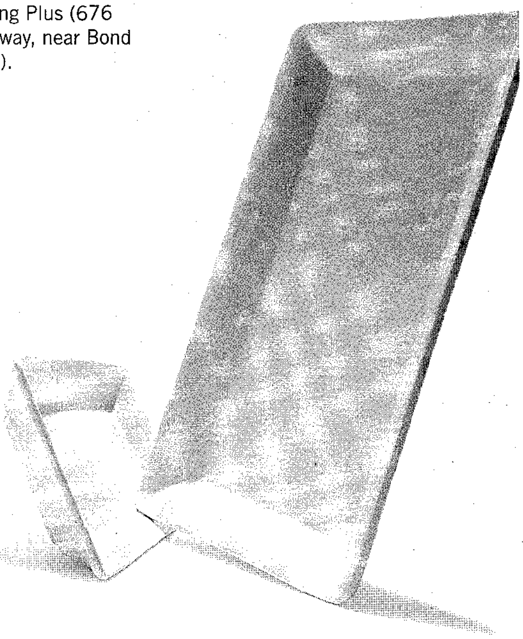
TERRIFIC HOUSE PRESENT Gift certificates to any local garden center.

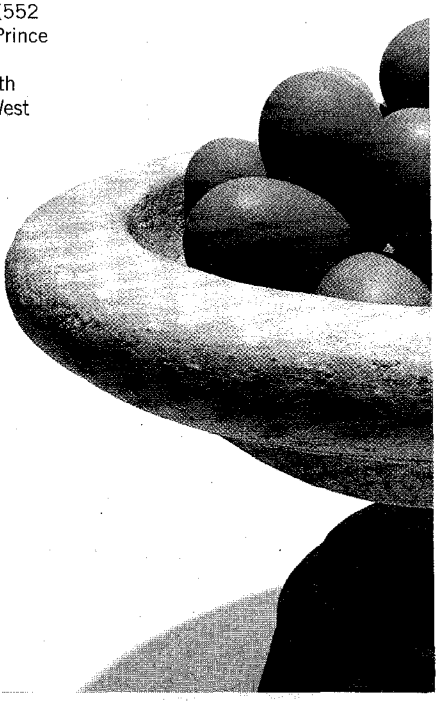


An elegant corner of Einhorn's living room.



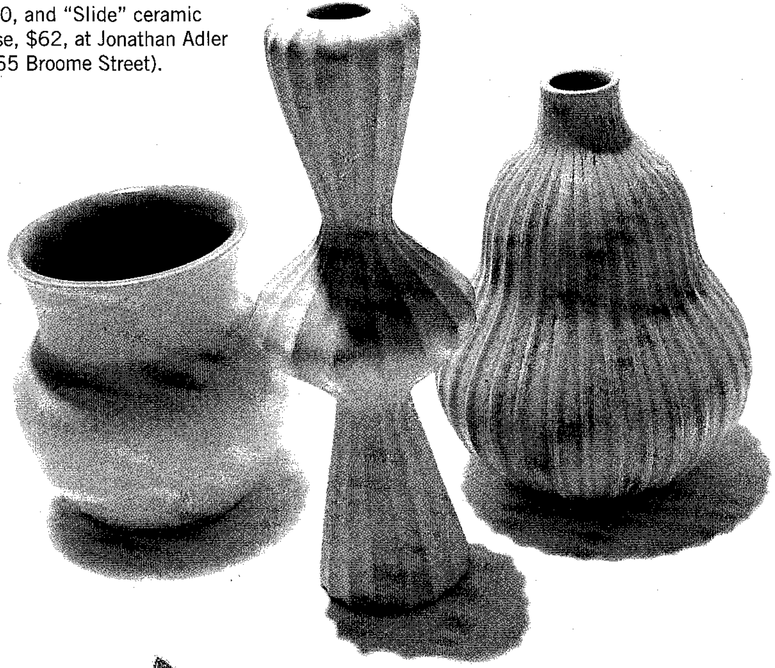
Aluminum shade with tripod, $39 at Lighting Plus (676 Broadway, near Bond Street).

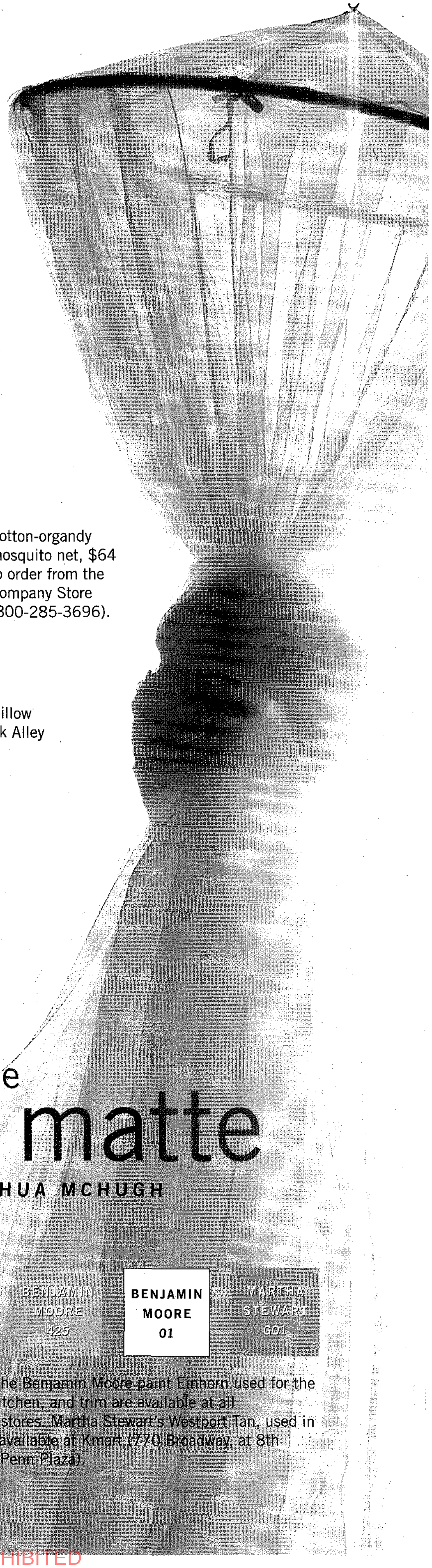




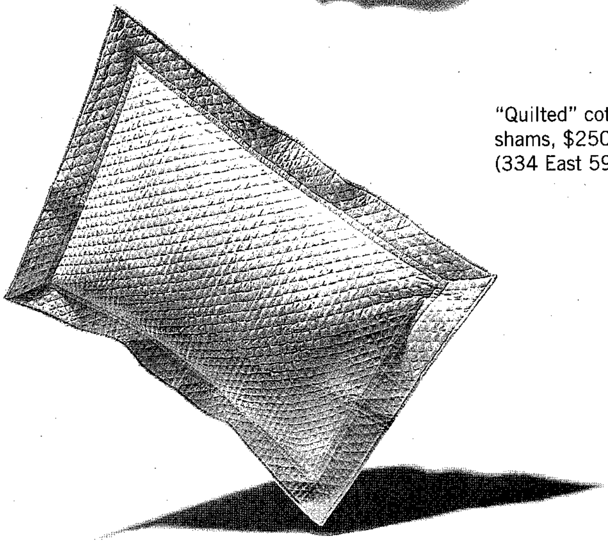
Ceramic platters, $20 and $36 at Banana Republic Home (552 Broadway, near Prince Street; 89 Fifth Avenue, near 16th Street; and 17 West 34th Street).

Ceramic vase (left), $130 at David Stypmann Co. (190 Sixth Avenue); "Nelson" ceramic candlestick (center), $40, and "Slide" ceramic vase, $62, at Jonathan Adler (465 Broome Street).





Cotton-organdy mosquito net, $64 to order from the Company Store (800-285-3696).

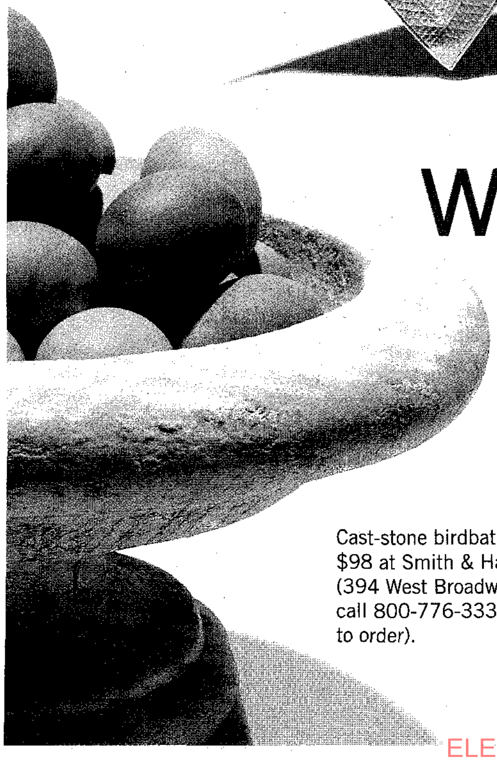


"Quilted" cotton standard-size pillow shams, $250 the pair at Peacock Alley (334 East 59th Street).

do try this at home

welcome matte

PHOTOGRAPHY JOSHUA MCHUGH

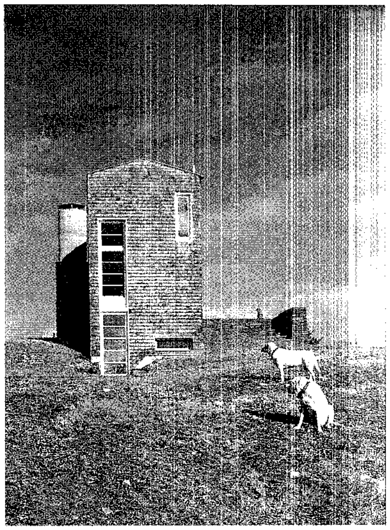


Cast-stone birdbath, $98 at Smith & Hawken (394 West Broadway, or call 800-776-3336 to order).

BENJAMIN MOORE 1599	BENJAMIN MOORE 425	BENJAMIN MOORE 01	MARTHA STEWART G01

Left to right, the Benjamin Moore paint Einhorn used for the living room, kitchen, and trim are available at all Janovic/Plaza stores. Martha Stewart's Westport Tan, used in the library, is available at Kmart (770 Broadway, at 8th Street; and 1 Penn Plaza).

s: Doctor Bob's [illegible] his small landscape paintings [illegible] tance. The narrow width was determined by the length of [illegible] trees–a linen sofa. This faux game table, designed by Gilbert [illegible] the pier shows. [illegible] cloaks a 1958 Florence Knoll conference table. Harris bought the [illegible] ties vinyl chairs out of furniture dealer Bill Straus's apartment. [illegible] size mural is by a RISD classmate of Harris's, Meg Perkins. Black-stained oriented strand board (OSB), usually used under hardwood, lines the floors. "It looks like black shredded wheat," Harris observes.

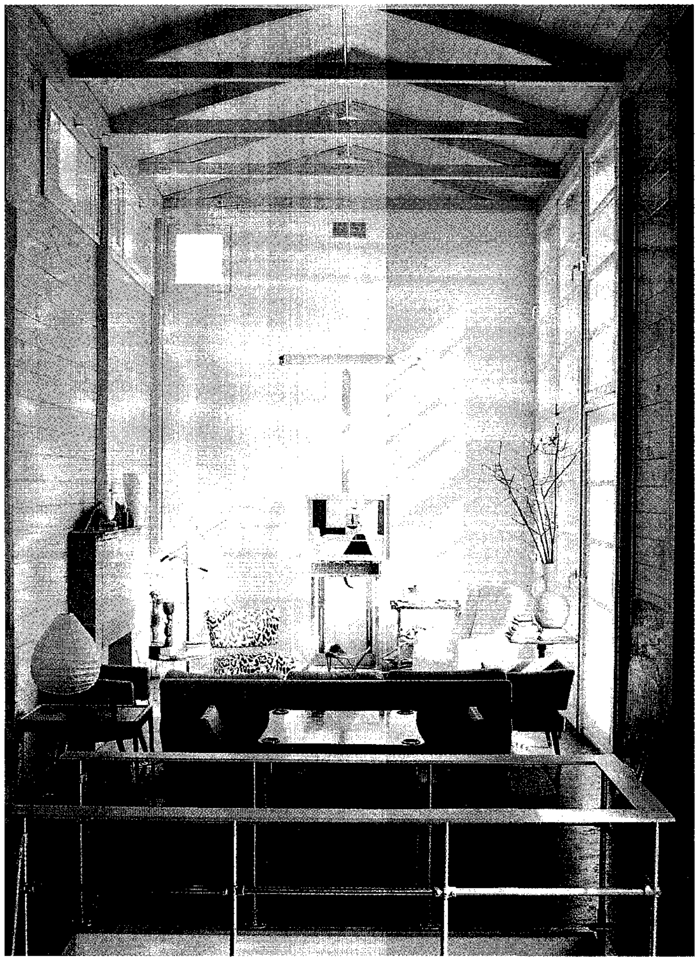


THINKING OUTSIDE THE BOX: *The door to the south-facing stone terrace is only six feet two inches high (both of the house's occupants are a shade under six feet tall).*

PHOTOGRAPHY PIETER ESTERSOHN

horizon

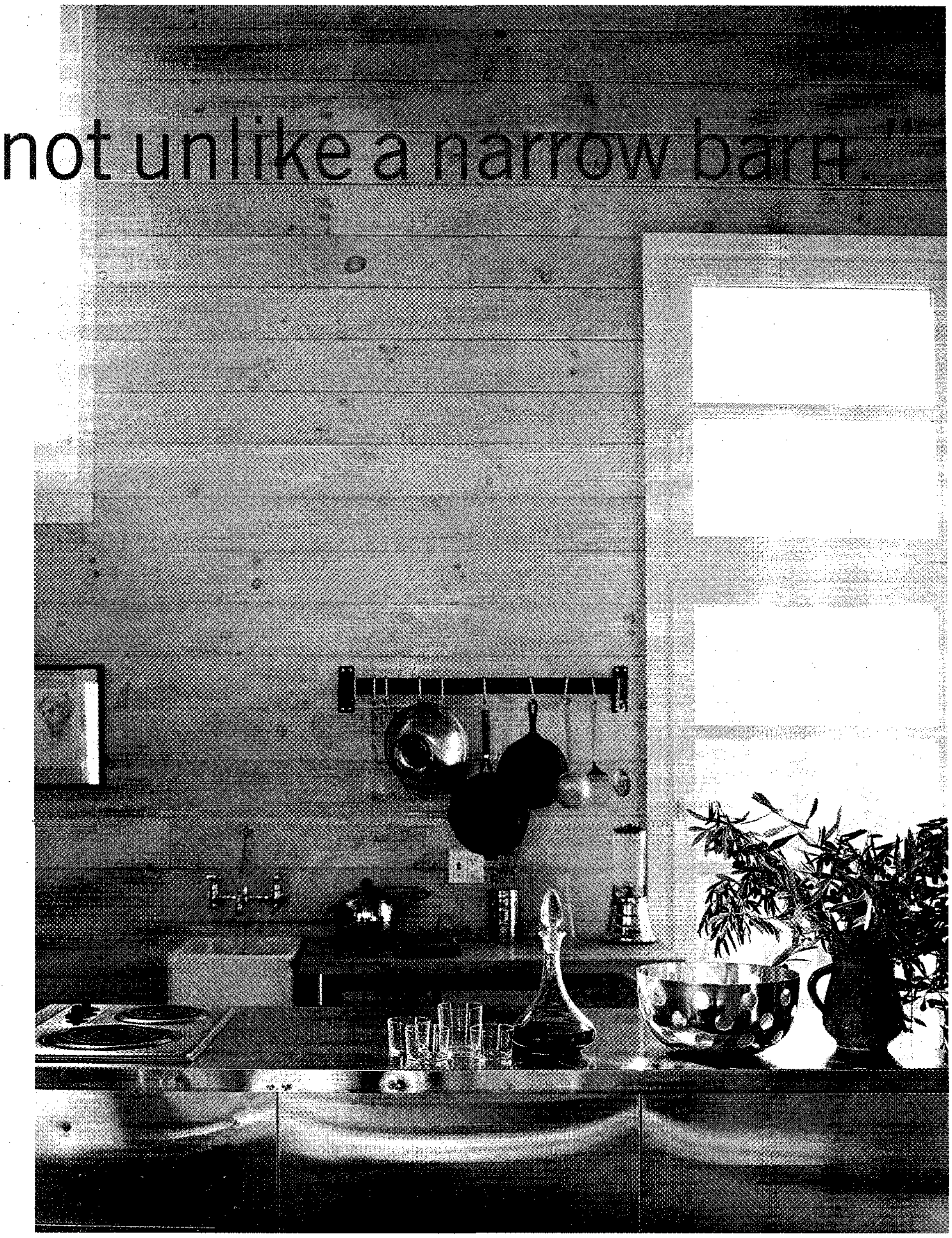
The city hitches a ride with Steven Harris to his country homestead.



WORK FOR SCALE: *Bands of wood-framed Marvin windows, custom-made on the cheap, echo the house's svelte measurements. "It's almost like a postcard way of seeing what's outside," Harris says. "And as in a barn, there are some big openings and long areas with no openings." Incandescent lights are recessed into the cross ties of the roof; over the easel, a galvanized-metal fluorescent billboard light is bolted to the wall.*

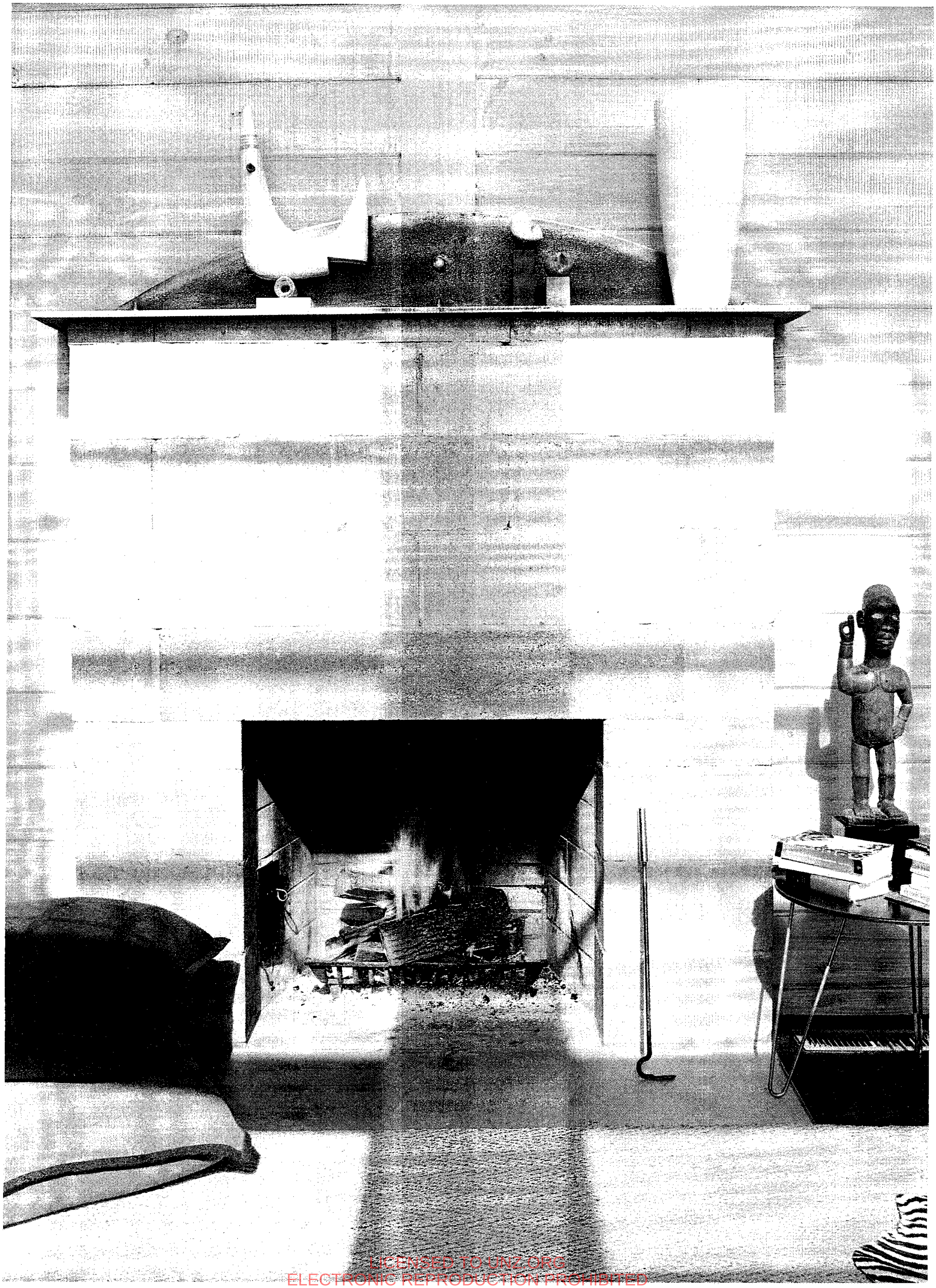
"In the city, we live in a loft, and there's a lot we like about that," says architect Steven Harris. Evidently. Harris's cabin on a 35-acre chunk of Columbia County has TriBeCan tics, even if the outside has been tailored to fit the surrounding alfalfa field. • The country is where other harried urbanites go to spread their wings. But this cedar-shingled box near Kinderhook is actually *smaller* than the loft Harris shares with his companion, painter Lucien Rees-Roberts, on Harrison Street. Only 500 square feet on its main floor, the house is an incredible 12½ feet wide. "It seems so tall only because it's so narrow," says Harris, who gets a kick from such extreme proportions. Harris plans to expand, but not the way you'd imagine. "We see this as the first of a series of structures," he says, "all based on the utilitarian outbuildings one sees on a farm." Next on the agenda is a library in a squared-off silo. • But for the time being, cooking, painting, and hanging out are what it's all about in the loft's nave (a modest bed and bath have been stashed downstairs). Furnishings are highly functional but also kind of funky: There's a two-burner steel stove, a janitor's sink, and a subtly stylish cinder-block fireplace. "I just think of it as a plain old fireplace," says Harris. "Everything in the house *is* what it *is*."

“A loft is not unlike a narrow barn.”

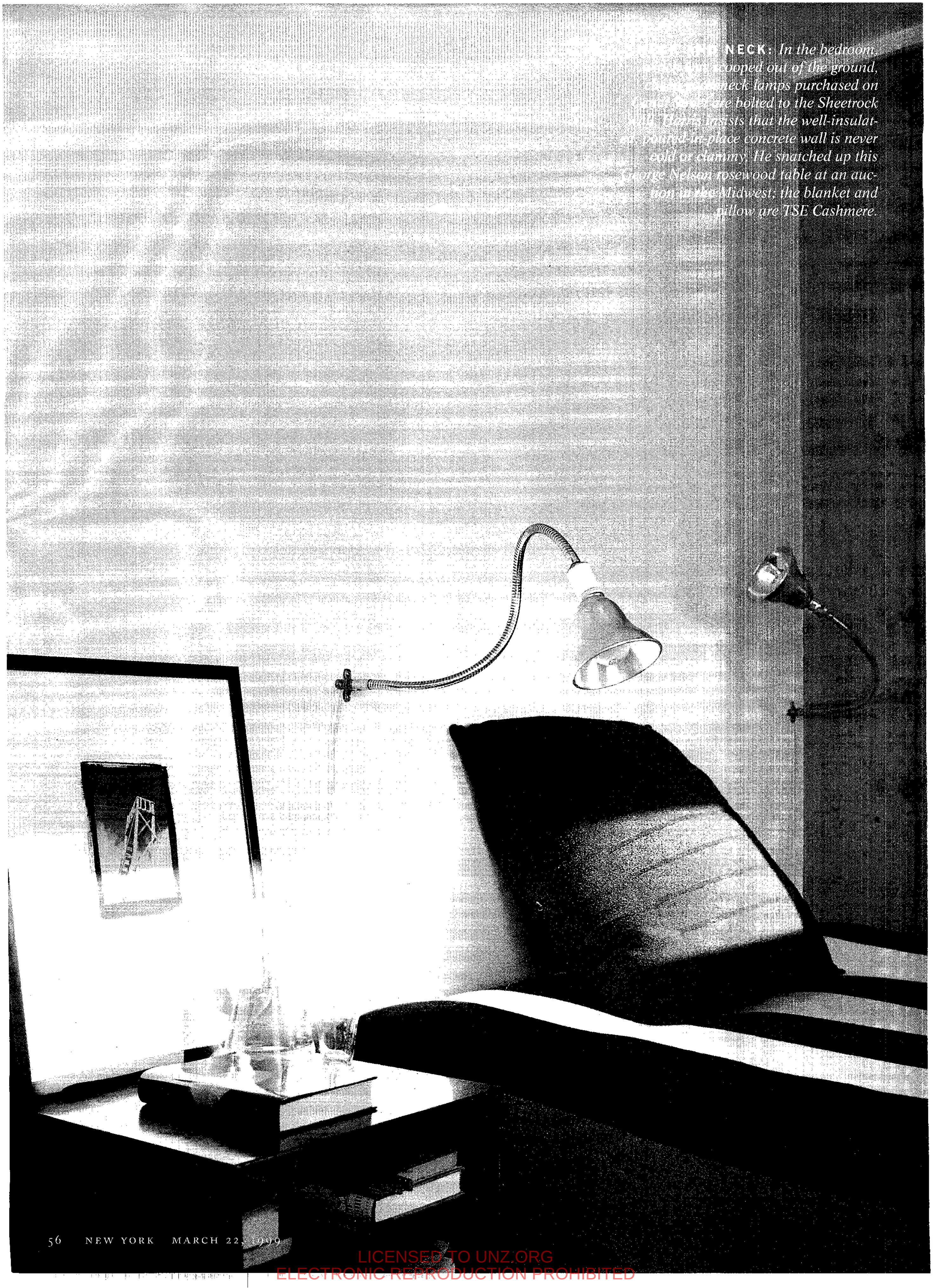


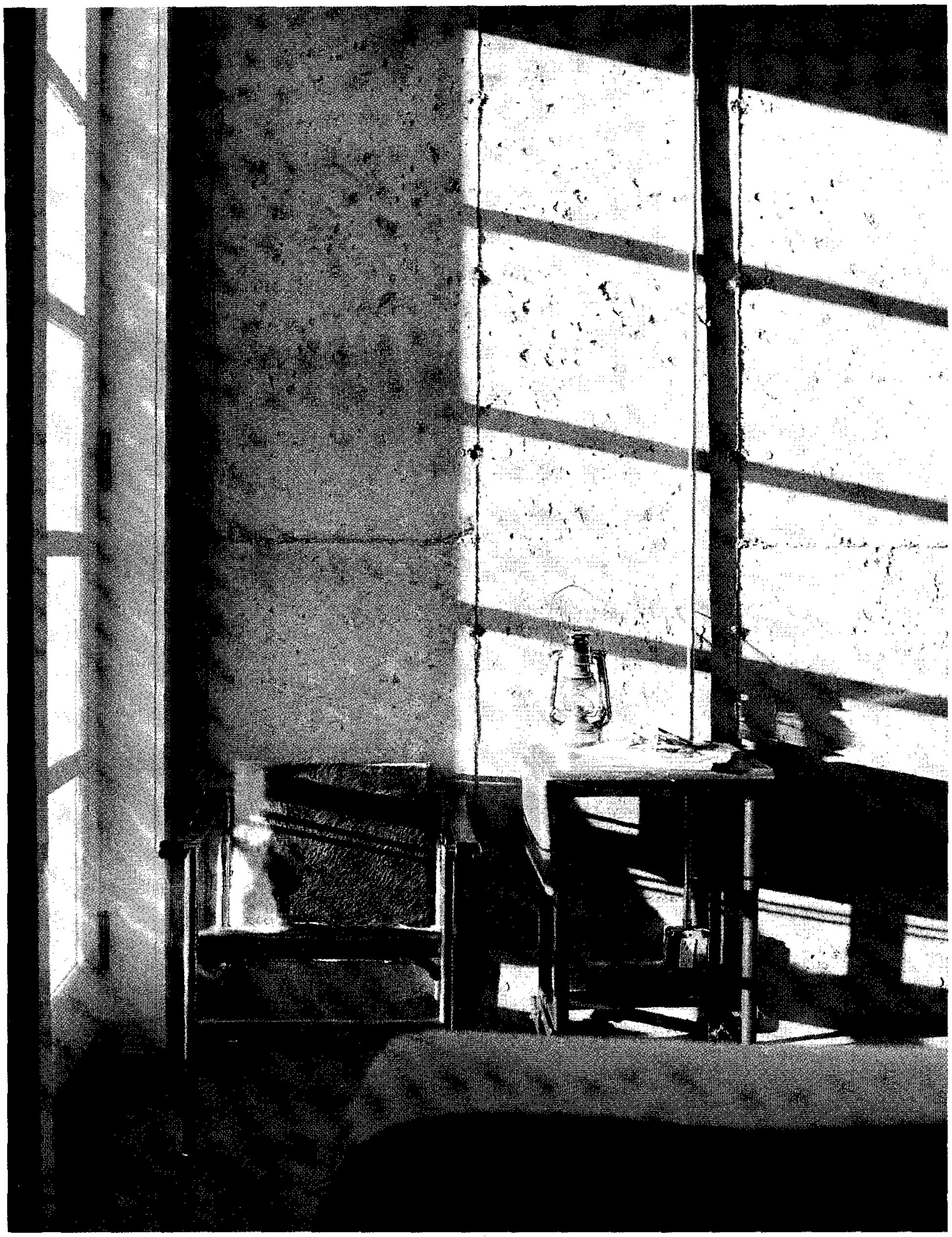
STOVE-TOP SHUFFLING: *Harris ordered the stainless-steel island (based on a pizza counter) from Daroma on the Bowery; the two-burner Thermador stove top is from Gringer & Sons. A half-size fridge fits under the counter; Harris has to run downstairs to their basement freezer for ice. And yet “we fed ten people here at Thanksgiving,” he says. The Cappellini bowl is from Moss; the butcher-block counter was made by Metro. Armitage Shanks, the English equivalent of American Standard, made this porcelain mop sink, which is fitted with a basic Speakman faucet. Harris was looking for a sink finished on all sides that he could hang on the wall, imitating Robert Gober’s frank sink sculptures.*

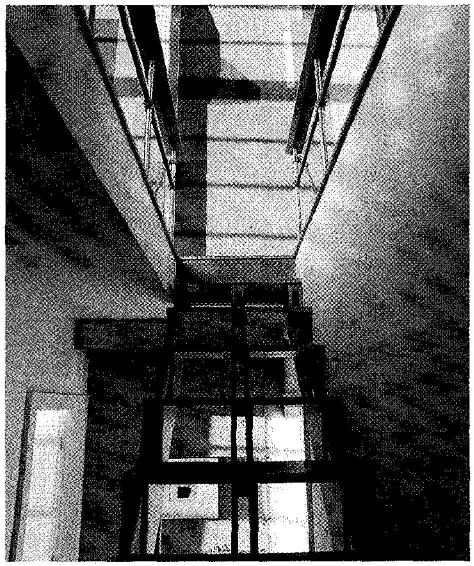
PLEASE LOG ON: *“I didn’t want the fireplace to be this precious minimalist object,” Harris says. The steel mantelpiece had to be custom-fabricated for strength, since it attaches to one of the timbers holding up the house. The fifties ceramic bird sculptures were purchased at an auction of a New York sculptor’s estate. The vase is from Bergdorf Goodman. Atop the hairpin table is a statue from Rees-Roberts’s family’s collection of Africana. Harris has also become a collector. He picked the coir floor covering to warm up this end of the room and because it wouldn’t show hair from the two yellow Labradors. Cushions are by TSE Cashmere.*



[illegible] NECK: *In the bedroom, [illegible] scooped out of the ground, [illegible] neck lamps purchased on [illegible] are bolted to the Sheetrock wall. Harris insists that the well-insulated, poured-in-place concrete wall is never cold or clammy. He snatched up this George Nelson rosewood table at an auction in the Midwest; the blanket and pillow are TSE Cashmere.*







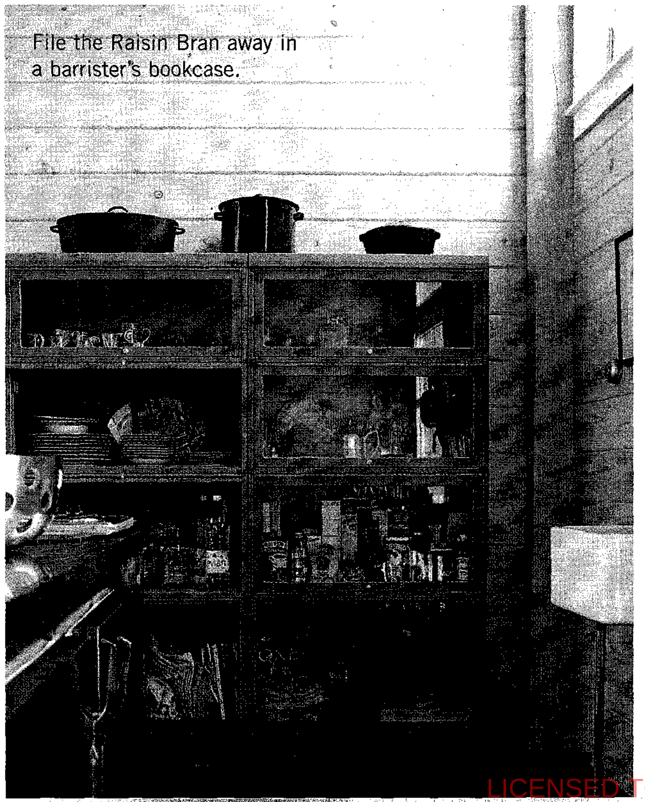
THE BIG SLEEK: *Le Corbusier and Pierre Jeanneret designed a similar chair in 1928, but Harris can't afford the real thing—"it would cost a million dollars." This pony-skin-covered reproduction is by Atelier International. "I bought it when I was a graduate student. It's a masterwork by a hero," he says, adding, "It's also very comfortable." The lantern is from Williams-Sonoma; the typewriter table—with retractable casters—"came out of someone's garbage," Harris admits.*

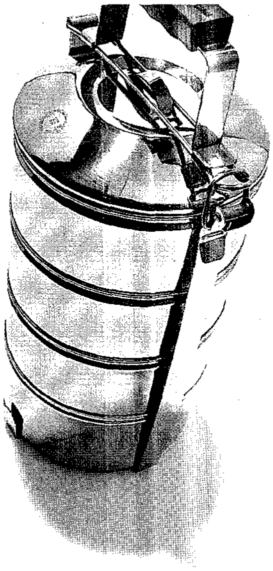
FIRST-FLOOR WALK-UP: *Neighbor Christian Simonsen, a farmer who does some carpentry on the side, collaborated with Harris on this oak-and-maple staircase. "It was negotiated piece by piece," says Harris. He installed the guardrail himself, clamping cast-aluminum pipes commonly seen on loading docks; Simonsen finished it off with polished maple.*

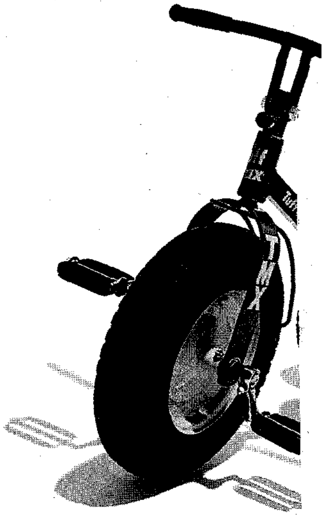
"We built a long, skinny slot of space, with nothing overtly decorative in terms of construction. Everything had to be as straightforward as possible."

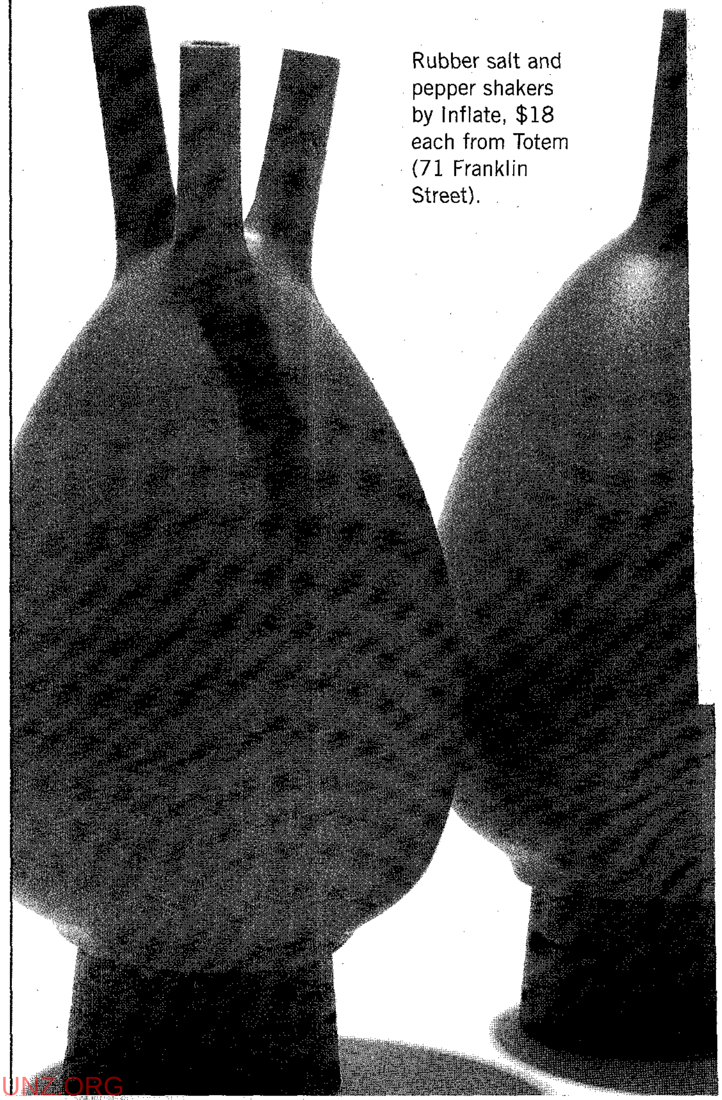
STEVEN HARRIS

INSPIRING SPACES Urban marginalia. There's a gap next to a firehouse on North Moore Street where five buildings come together in a back alley.
DISPOSABLE CHIC Tiki torches, every year. We use them to light the path from the parking area to the house, because there are no outside lights. They march through the landscape.
SPRUCE UP OLD FURNITURE AT Tribeca Upholstery & Draperies, on Reade Street.
A GREAT WAY TO FIX UP SHABBY FLOORS Leather tile from Dualoy or Global, which develops a nice patina.
WONDERFUL FLEA MARKETS I look for forties French furniture at the flea market near the Porte de la Villette, in Paris. Also: The annual "fag sale" advertised in the East Hampton *Star* is when a bunch of gay guys get together and have a yard sale. *Fabulous* stuff.
TERRIFIC CATALOGUES McMaster-Carr, which sells industrial products—everything from handrails to garbage cans. And Thomas Register, a 33-volume buying guide that sells similar things. Also: Lofts Seed and Prairie Nursery, which are primarily agricultural catalogues. We've sown a lot of wildflower seeds and alfalfa in the field surrounding the house.
BEST HOUSE GIFTS Fornasetti coasters; wildflower seeds.
MOST APPEALING DECADE AFTER 1900 The sixties. I finished high school in 1968; it's the things from that period that have the most resonance for me.
SOURCE FOR LAWN FURNITURE Knoll used to make classic Richard Schultz lawn furniture, but now Schultz markets it himself. I like the 1966 collection in white for eating outside; Schultz's new stuff doesn't thrill me.
WHAT NEVER WORKS Anything contrived—geraniums planted in a baby carriage. Bad twig furniture.

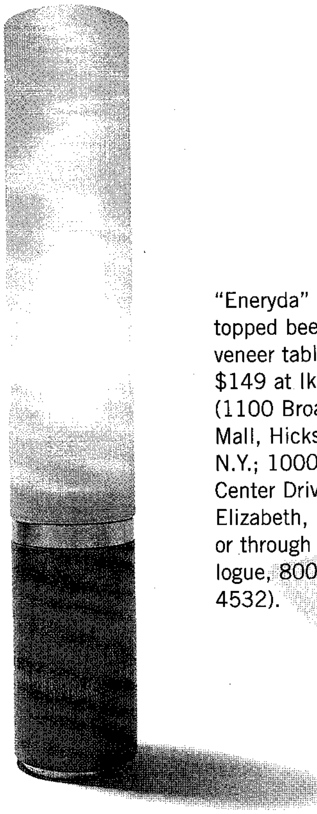

File the Raisin Bran away in a barrister's bookcase.


"555" stainless-steel tiffin, $17.50 from Pearl River Mart (277 Canal Street, third floor).

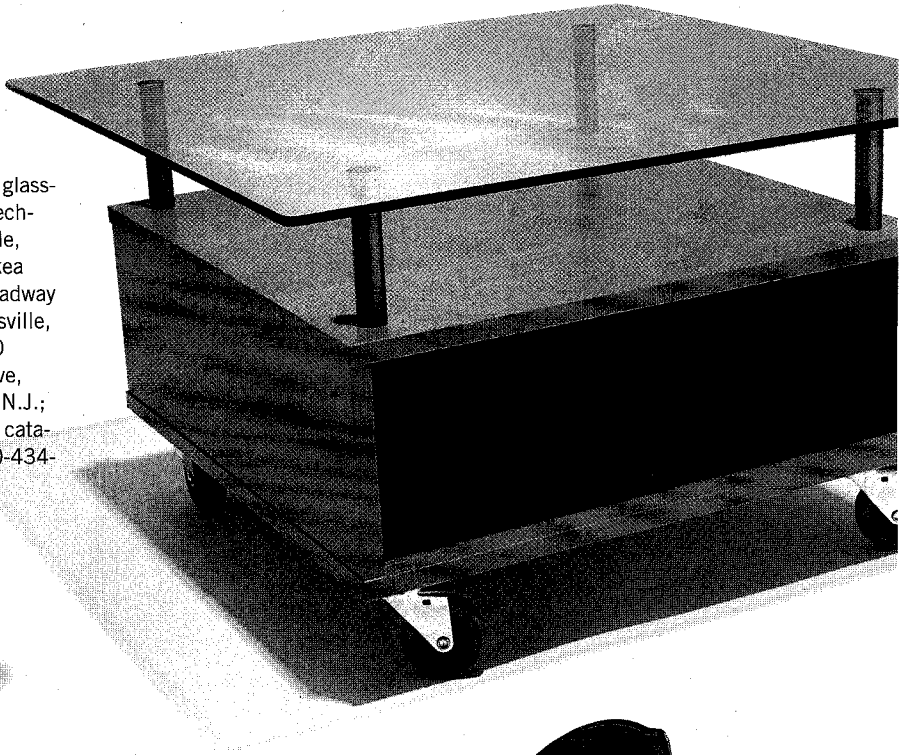

John Deere Tuff Trax Trike by Ertle, $247.98 to order at Gold Coast Hobby (8 Railroad Avenue, Glen Head; 800-628-9625).


Rubber salt and pepper shakers by Inflate, $18 each from Totem (71 Franklin Street).

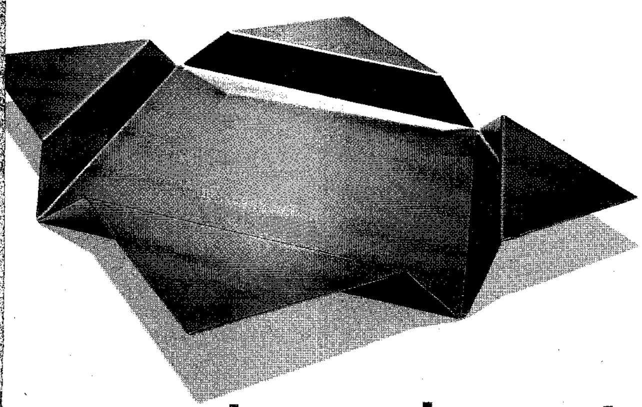
“Cylinder” cherry-wood lamp, $128 at Banana Republic Home.



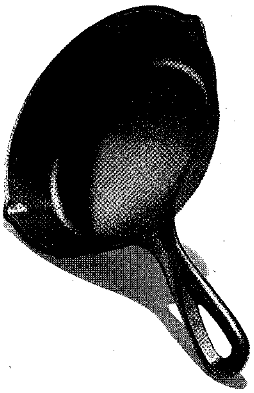
“Eneryda” glass-topped beech-veneer table, $149 at Ikea (1100 Broadway Mall, Hicksville, N.Y.; 1000 Center Drive, Elizabeth, N.J.; or through catalogue, 800-434-4532).



ainless-steel “Origami” ay, $88 at c.i.t.e. home 00 Wooster Street).



Cast-iron skillet No. 8 by Wagner, $8.49 at Amagansett Hardware (151 Main Street).



do try this at home

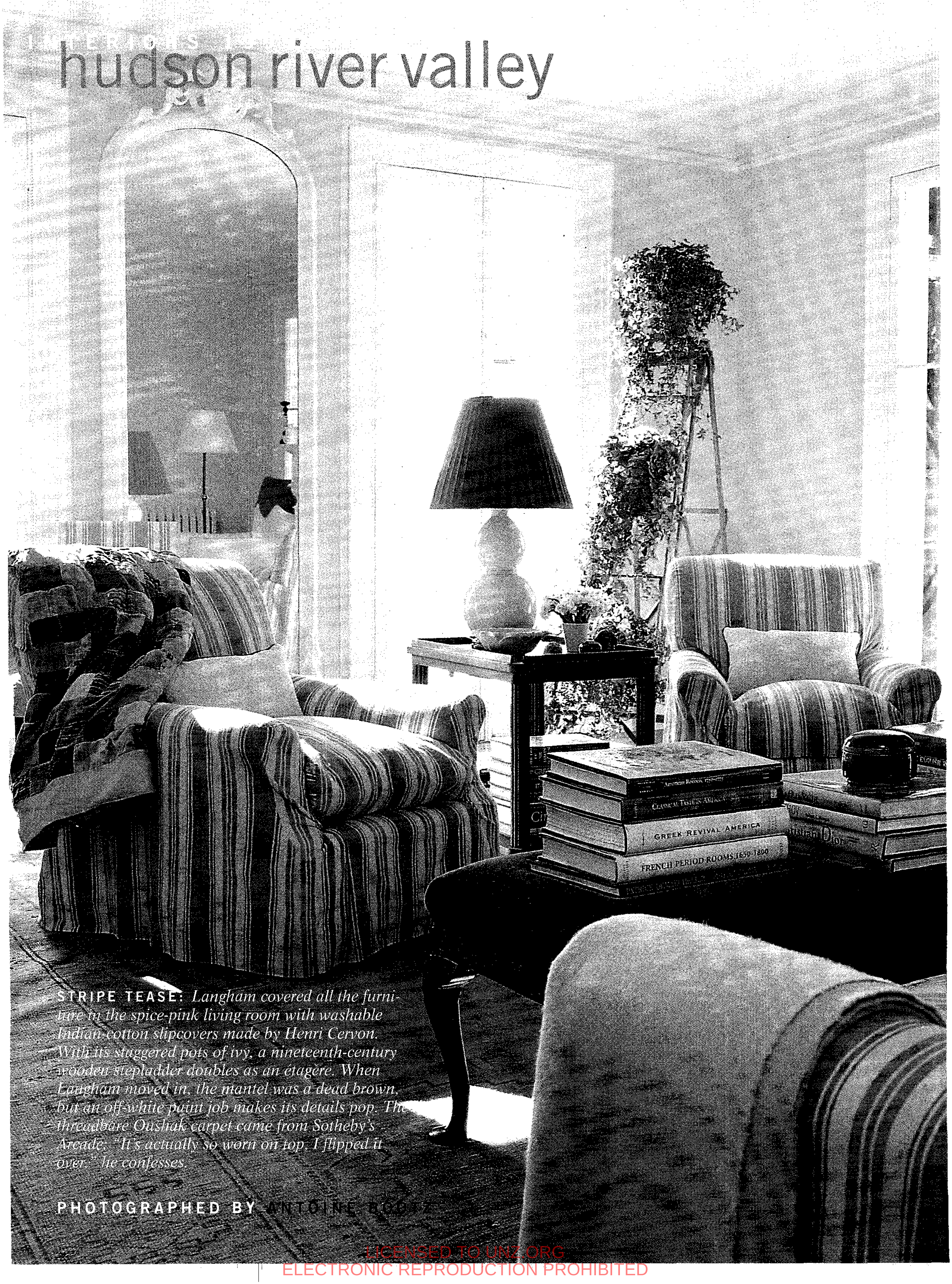
basics training

PHOTOGRAPHY JOSHUA MCHUGH

Harris muted his pine walls with “pickled oak” stain by Minwax.

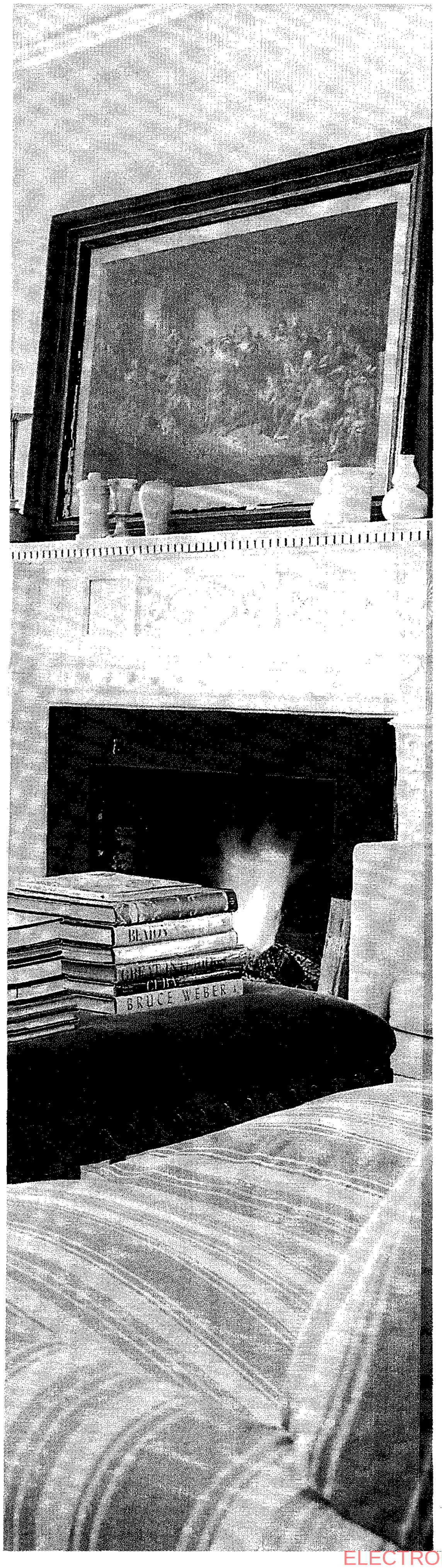
“Pura Cafe” powdered-steel indoor-outdoor stacking chairs by Pure Design, $138 each from Totem.

hudson river valley



STRIPE TEASE: *Langham covered all the furniture in the spice-pink living room with washable Indian-cotton slipcovers made by Henri Cervon. With its staggered pots of ivy, a nineteenth-century wooden stepladder doubles as an étagère. When Langham moved in, the mantel was a dead brown, but an off-white paint job makes its details pop. The threadbare Oushak carpet came from Sotheby's Arcade: "It's actually so worn on top, I flipped it over," he confesses.*

PHOTOGRAPHED BY ANTOINE BOOTZ

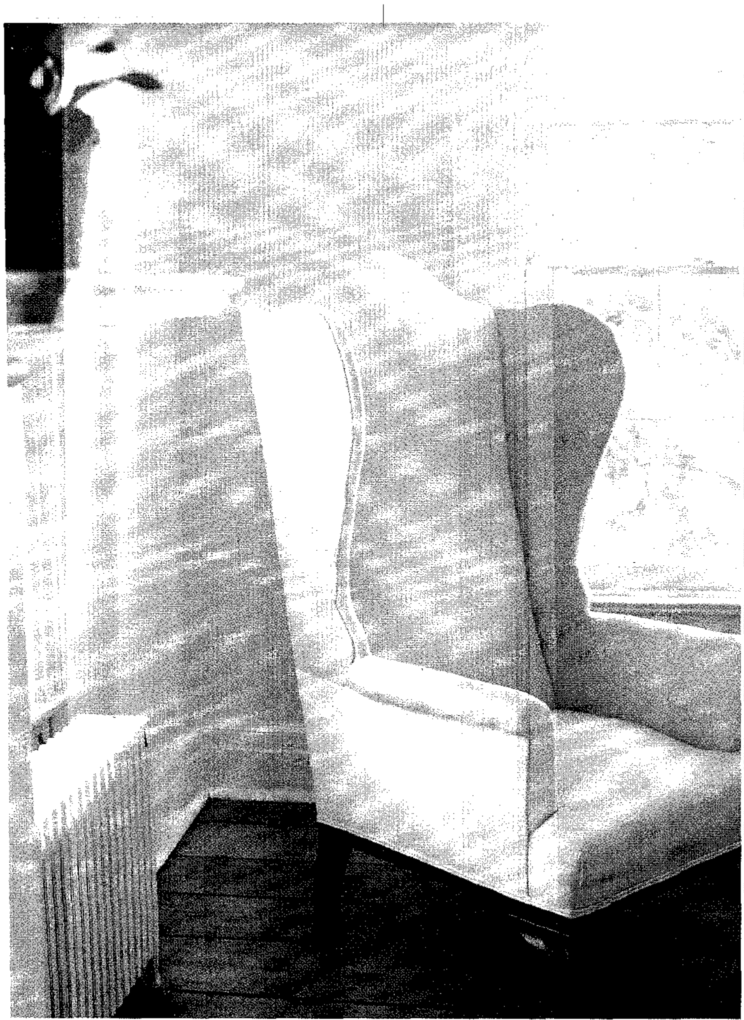


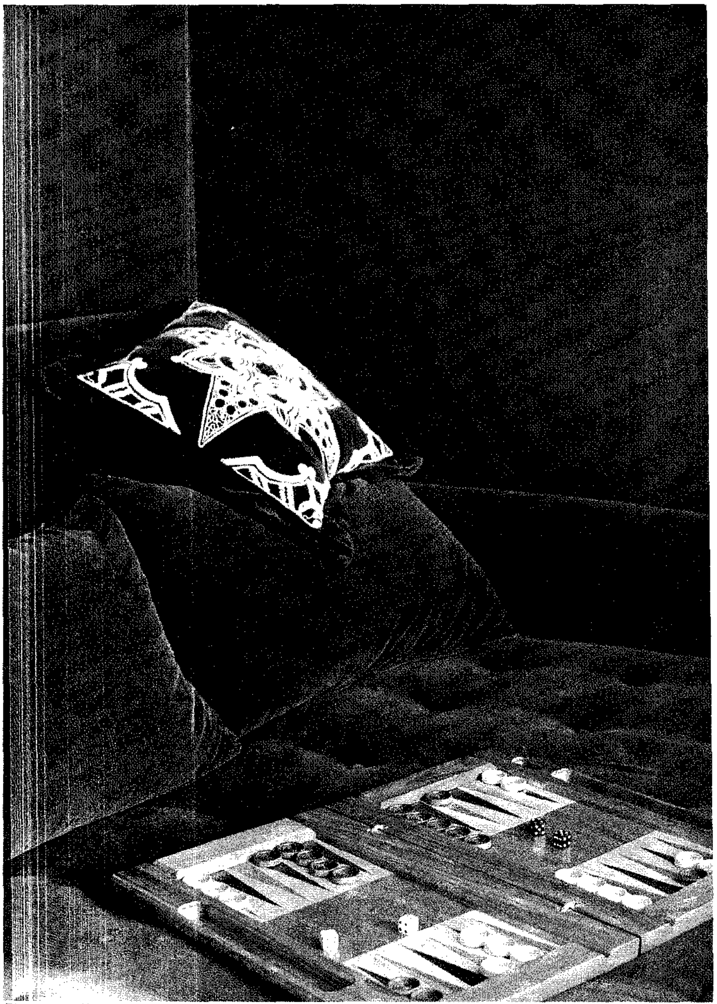
WHITE HOUSE RECEPTION: *Guests swoon at the eighteenth-century clapboard's unimpeded view of the Hudson River.*

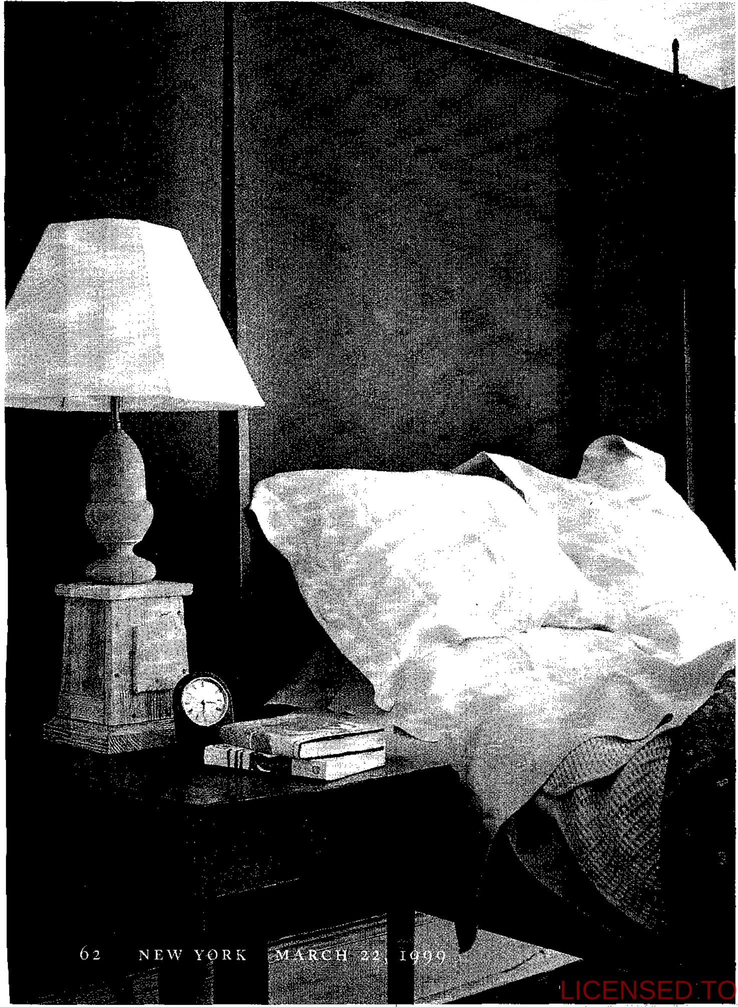
about hues

Paint—lots of it—and ambiguous period furniture redeem Richard Keith Langham's Dutchess County Colonial.

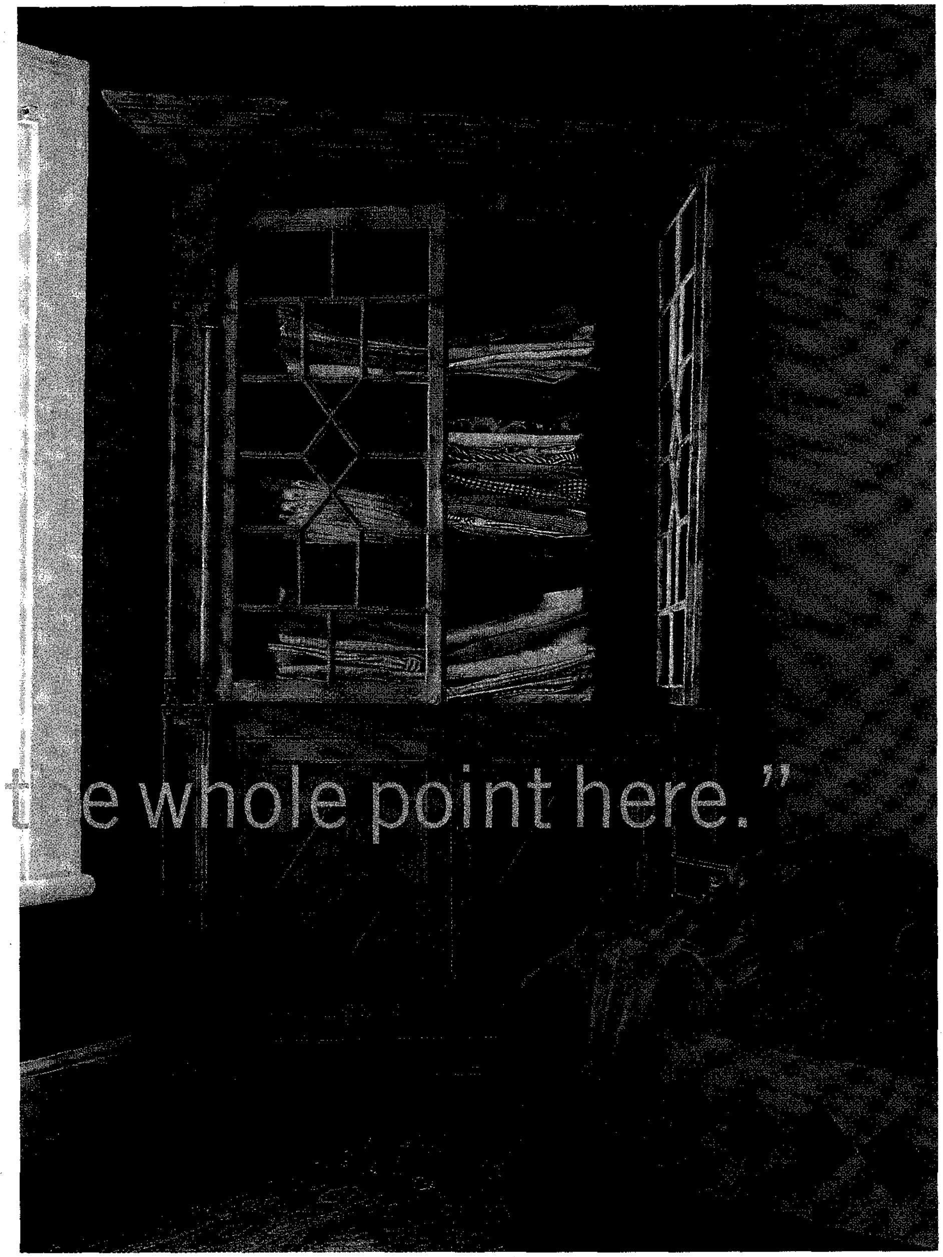
ELEVEN BRS, RIVER VU, NEEDS TLC. WHEN FRIENDS INTRODUCED interior designer Richard Keith Langham to this creaky eighteenth-century house with a sprawling Italianate addition, he knew he'd finally found a place he could never finish decorating. Once he signed the lease, Langham had to fill all the bedrooms. That meant loading up his car every weekend and heading to Hughsonville with castoffs from clients and other inventory as he could afford it. Even before there was furniture, there were plenty of guests. In the spirit of this backcountry Bloomsbury, two frequent visitors—*Elle Decor* editor-in-chief Marian McEvoy and landscape designer Madison Cox—sublet the house for the summer. McEvoy staked her claim to her favorite bedroom by glue-gunning indigenous flora to the blushing-pink walls. "I picked all these wild paint colors," Langham explains. "At least if the rooms were empty, they would have some personality." They're not empty anymore. But they're not overcooked either. "What's nice about the country is that you can be in a house that's a little bit crooked, a little run-down, and not overly decorated," says Langham. "That's refreshing to me—to *not* have curtains, *not* have an abundance of furniture."







BLUE MAN GROUP: *Langham piles his shirts in a nineteenth-century corner cupboard bought years ago from a dealer on the Kings Road in London. It's a Gatsbyish storage solution that even Langham shakes his head over. "Those shirts are really a frivolous use of such a good piece of furniture," he admits. The cupboard's worn paint plays well with the dressing-room's cerulean walls, the faded tones of a tattered Bakshaish carpet, and a quilt purchased at Laura Fisher in Manhattan. Langham's not big on quilts ordinarily, "but in this house," he says, "they suit."*



> "Color is the whole point here."

COLOR I.D.: *Opposite, top left, this American wing chair—a steal at $300 in nearby Hudson—perfectly matched the sunny walls in one of the house's guest bedrooms.*

Top right, four feet deep and nine feet wide, this custom-made blackberry corduroy sofa could accommodate a sultan's seraglio. It's a piece Langham usually orders for clients, but this one was specifically made to fit this alcove. "Six people can curl up and watch TV—it's the refined version of a pit group," Langham says. Cushions were embroidered in a pattern Langham found on a Moroccan tile.

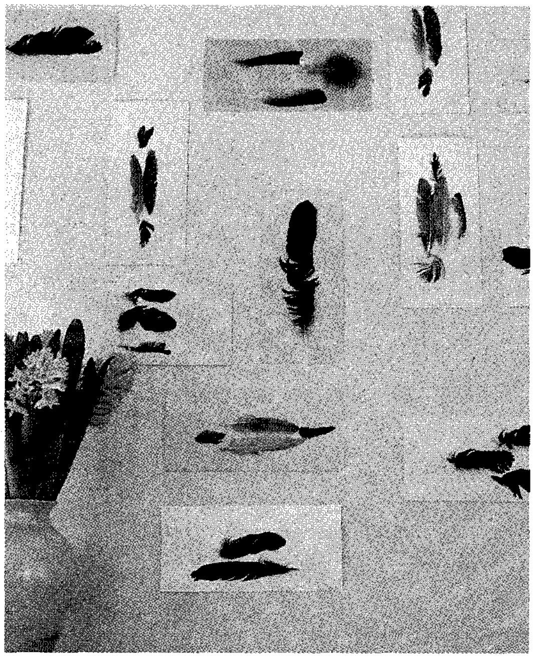
Bottom right, acid green tarts up the entry vestibule. Purchased in Hudson, the wooden deer head is nineteenth-century. Deer are a common sight on the property in the evenings. The brass marble-topped plant stand was a hand-me-down from a client.

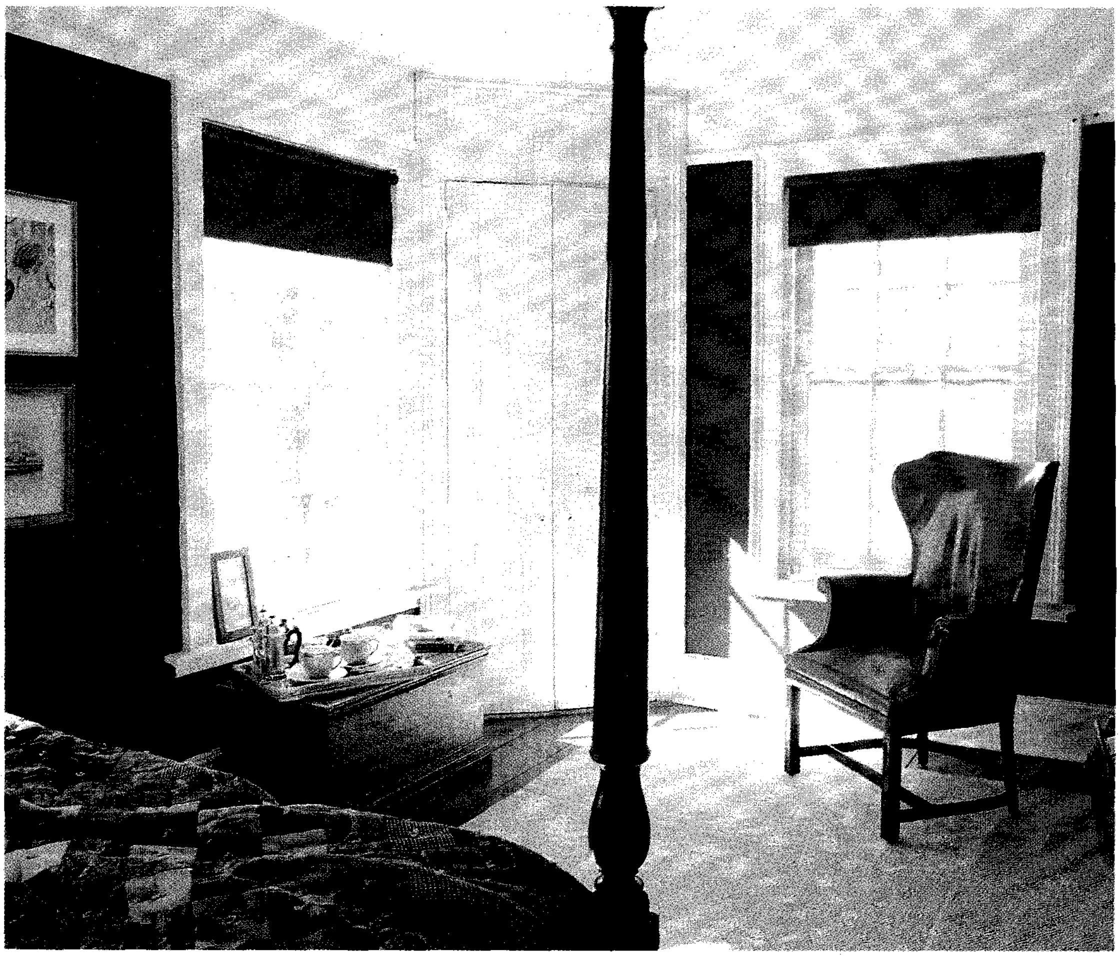
Bottom left, the repro Barton-Sharpe four-poster in Langham's bedroom is so high off the ground, he wakes up to a fabulous view without so much as lifting his head. The whitewashed lamp was once an acorn-shaped finial on an eighteenth-century house; Langham snared it at Treillage in Manhattan.

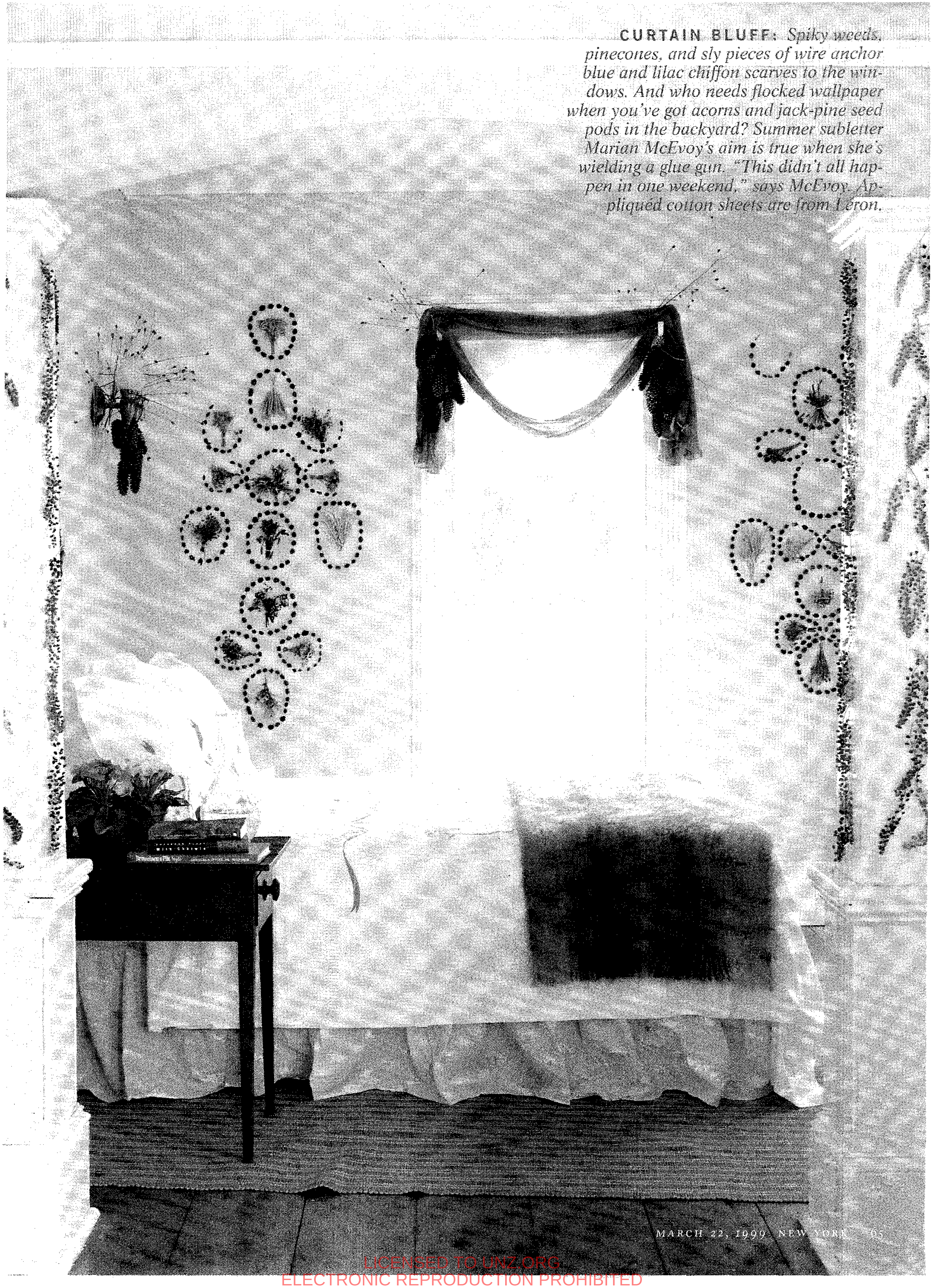
"This house is not *decorated*. I'm like the cobbler's son with no shoes. I don't have the money to do a lot more. But the bones of the house are so beautiful, I don't have to."

TICKLED PINK: *McEvoy affixed feathers found on the property to paint swatches she got "from some fabulous European paint company." Papering her dressing room with motley plumage was her "summer project," she says.*

SHADY CHARACTER: *Although the walls are an inky Federalist blue, this room is usually so soaked with sunlight that "you never even think of this color as being dark," Langham says. He hasn't used curtains anywhere in the house, here preferring the polished look of inexpensive green Tontine window shades. The wide-plank pine floor is covered with a wool "goose-eye" rug from Country Swedish. Langham is a self-confessed Anglo-furniture-phile; the blanket chest under the window is one of many pieces of Americana that have managed to sneak into the house.*







CURTAIN BLUFF: *Spiky weeds, pinecones, and sly pieces of wire anchor blue and lilac chiffon scarves to the windows. And who needs flocked wallpaper when you've got acorns and jack-pine seed pods in the backyard? Summer subletter Marian McEvoy's aim is true when she's wielding a glue gun. "This didn't all happen in one weekend," says McEvoy. Appliqued cotton sheets are from Léron.*

RICHARD KEITH LANGHAM

INSPIRING SPACE The Rotunda Room at Monticello, with its bull's-eye windows and delicious yellow walls.

FAVORITE LOW-BUDGET SHOPS I'm always fascinated by Home Depot. It has terrific inexpensive light fixtures, and I've gotten gardening stuff there, like terra-cotta pots.

SHOPS I HAUNT IN THIS NECK OF THE WOODS All those shops along Warren Street in Hudson. I have great luck there—I got the yellow chair and Marian's bedside table at Benjamin Wilson.

FAVORITE PAINT COLORS Pratt & Lambert's are very potent. Flat finish works best on old plaster walls to make irregularities less obvious.

DISPOSABLE CHIC Batik bedspreads from Urban Outfitters used as tablecloths. I have very rowdy dinners, and everything gets spilled. Then I just toss them out.

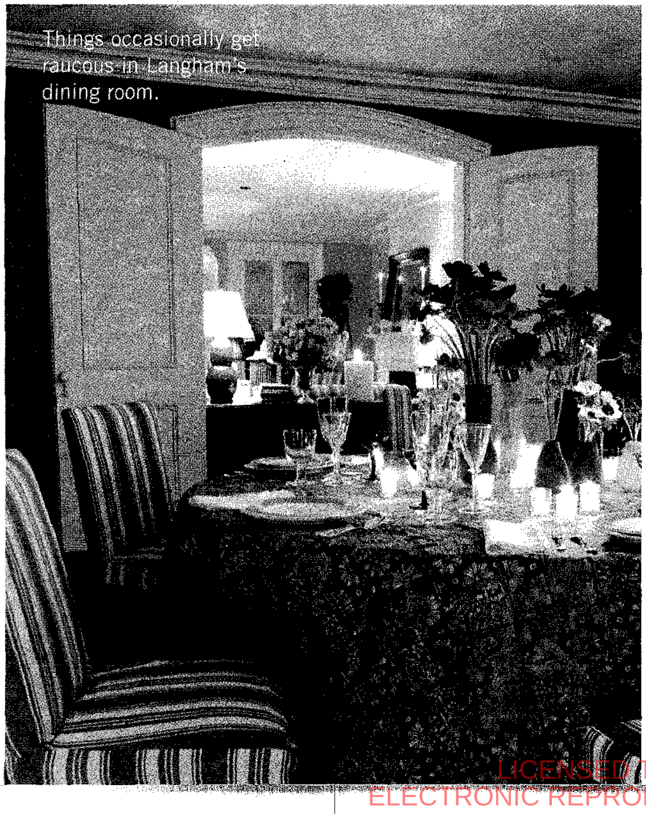
STURDY THINGS FOR THE SECOND HOUSE I let a lot of friends use my house, so I got slipcovers that could be cleaned twice a year.

FAVORITE UPHOLSTERY FABRIC Linen, velvet, and corduroy tend to have a long life and look better the more bruised and broken-in they get.

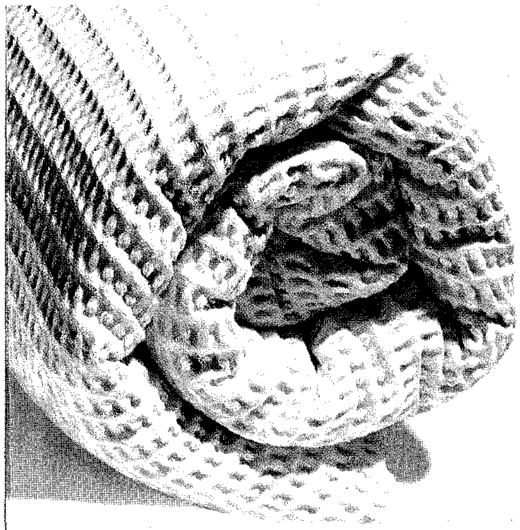
MOST TIMELESS FURNITURE Nineteenth-century English pieces that are copies of eighteenth-century furniture. (You can't afford the real thing.) These tend to have a naïveté about them, and sometimes they're are a bit clumsier in scale, which adds to their charm.

WONDERFUL HOUSE GIFTS *The Joy of Cooking,* from my friend Sarah, which I use every weekend as I'm struggling to learn how to cook. A reversible green cashmere blanket made by Holland & Sherry would be great to toss on the sofas because the house is quite drafty.

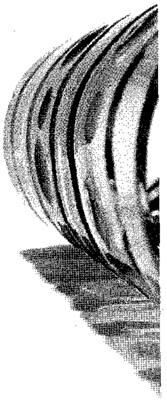
SOURCE FOR LAWN FURNITURE My old rattan stuff comes from Ted Meyer Harbor Antiques in Wainscott. I sprayed it with Benjamin Moore's Essex Green.

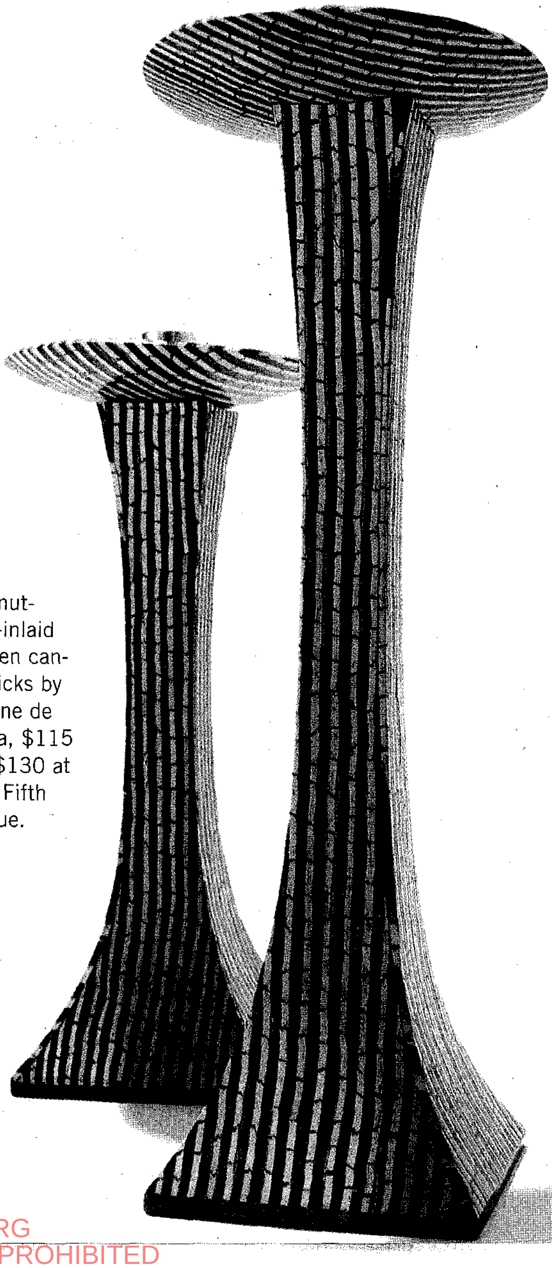


Things occasionally get raucous in Langham's dining room.



Natural-cotton blanket by Purist, $165 at ABC Carpet & Home (888 Broadway, at 19th Street).

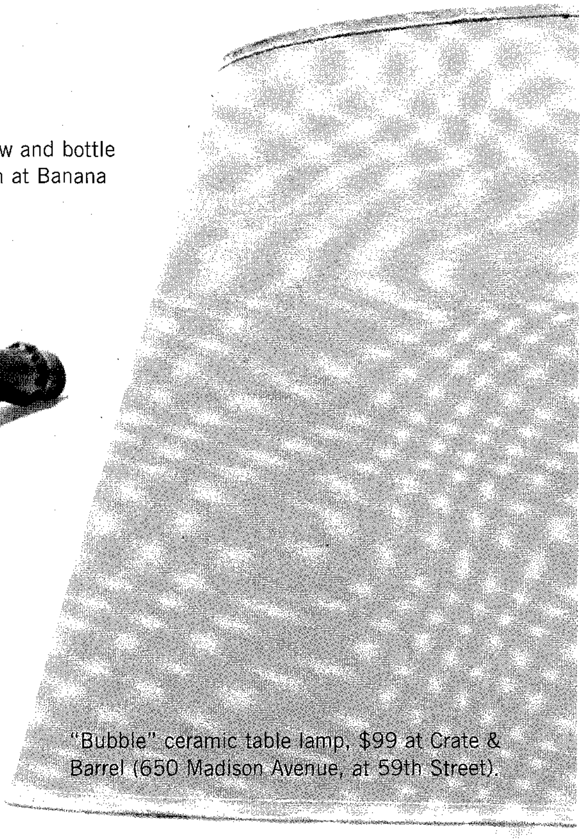




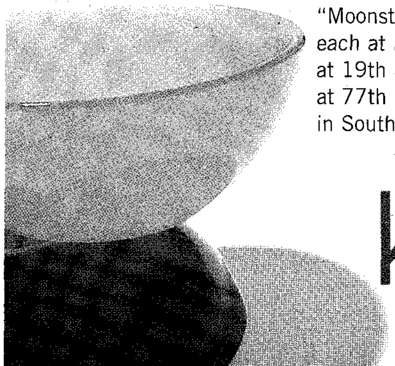
Coconut-shell-inlaid wooden candlesticks by Etienne de Souza, $115 and $130 at Saks Fifth Avenue.

Hand-etched crystal glasses, $65 each at Galileo (37 Seventh Avenue, at 13th Street).

Bamboo corkscrew and bottle opener, $14 each at Banana Republic Home.



"Bubble" ceramic table lamp, $99 at Crate & Barrel (650 Madison Avenue, at 59th Street).



"Moonstone" glass bowls, $14.50 each at Fishs Eddy (889 Broadway, at 19th Street; 2176 Broadway, at 77th Street; 41 Jobs Lane in Southampton).

do try this at home

kaleidoscope buys

PHOTOGRAPHY **JOSHUA MCHUGH**

PRATT & LAMBERT 1556

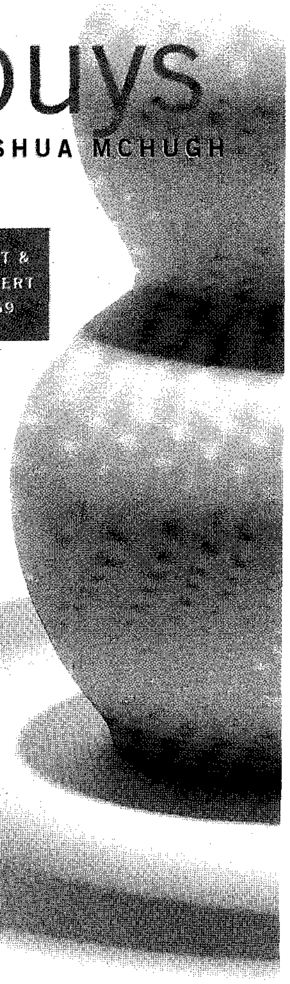
PRATT & LAMBERT 1857

PRATT & LAMBERT 1869

PRATT & LAMBERT 1268

PRATT & LAMBERT 1741

The Pratt & Lambert paint colors that made the cut in Richard Keith Langham's own house: Clockwise from top left, the entry vestibule's antique green, the living room's shell coral, the shade of mandarin used in the dining room, the Dutch clover used in the yellow bedroom, and the regatta blue that appears in Langham's dressing room.



"Napa" cast-iron chair with weather-proof cushion, $118 at Crate & Barrel.

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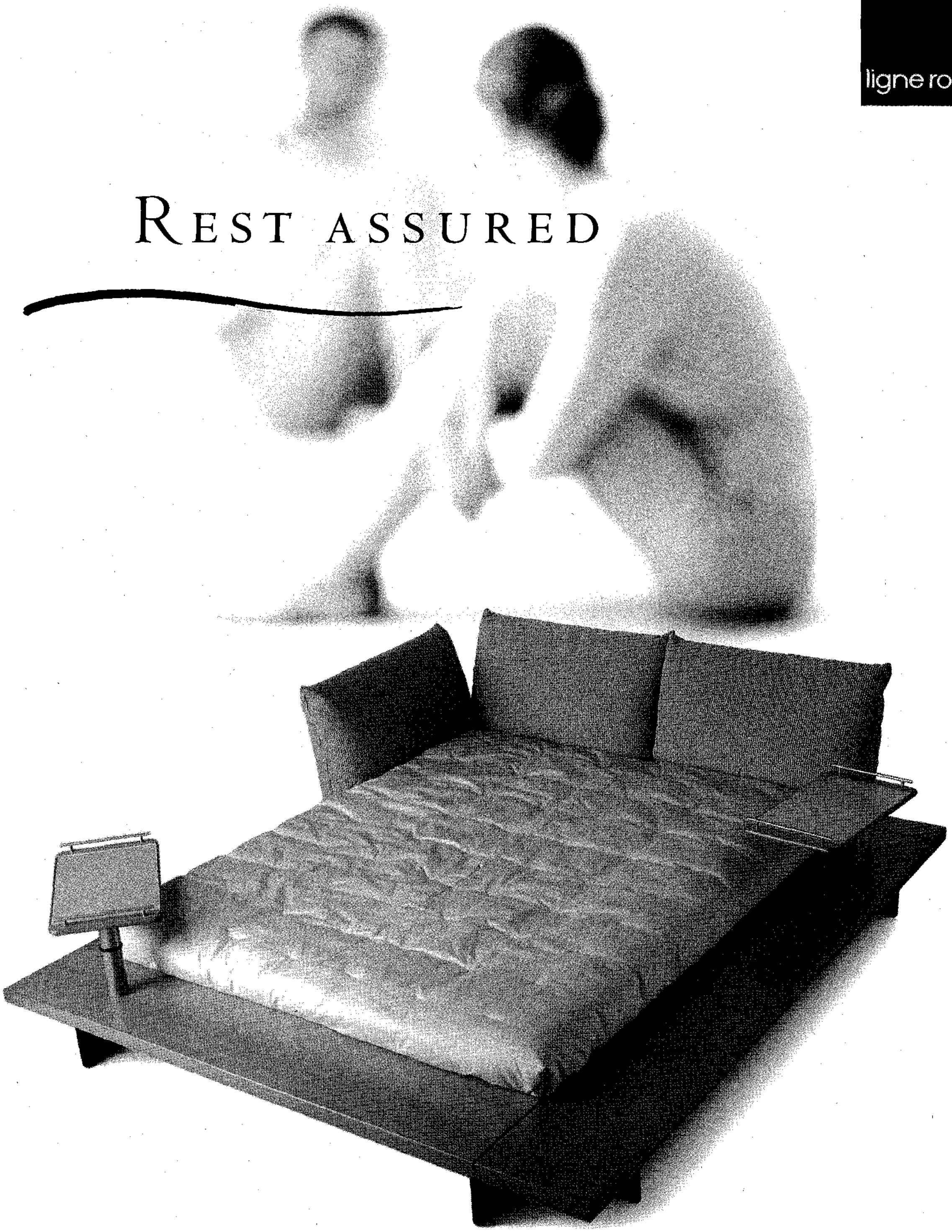
REST ASSURED



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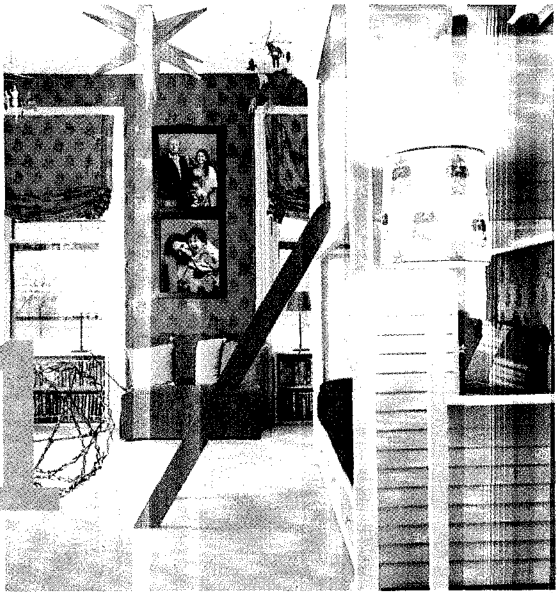
where the child things are

1



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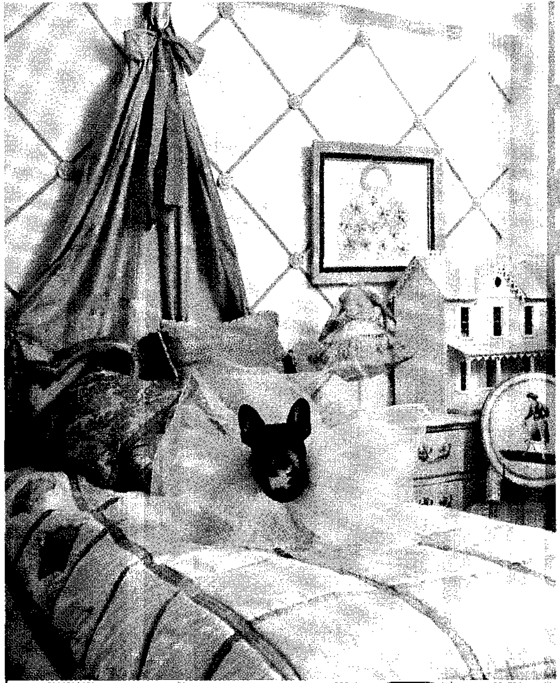


3

PHOTOGRAPHED BY
BOB HIEMSTRA

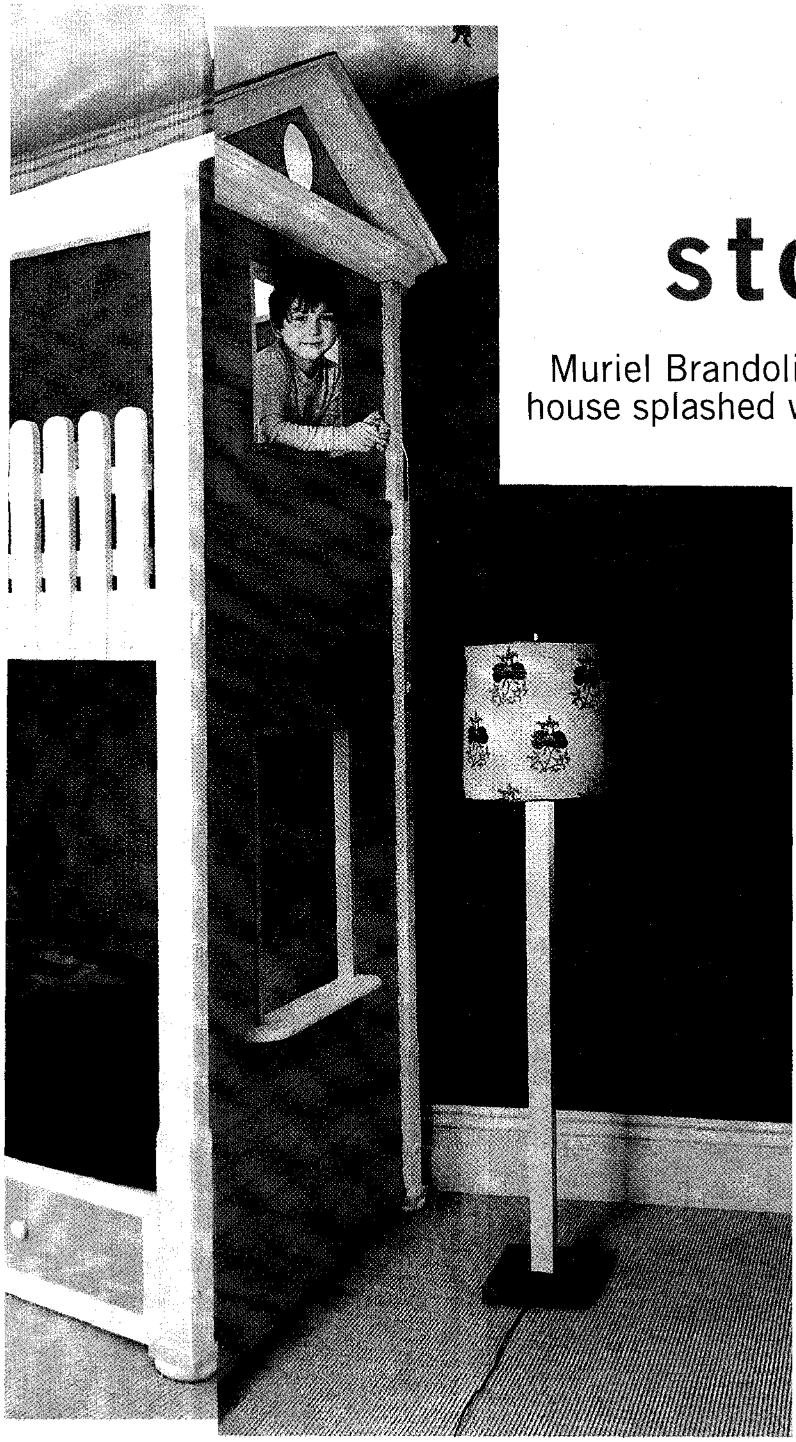
Kids can transform the most mundane surroundings, pitching a tent out of the bedsheets, dispatching action figures across the shag rug, dressing the family pet in a tutu. But an indulgent—and creative—parent can take the daydreams one giant step farther. Once your kids grow out of the crib, dispense with the duck stencils and think Sugar Plum Fairy, as Marcia Sherrill did when she dolled up her daughter's cotton-candy bedroom. Take a cue from Le Petit Prince and build your kids a country-cottage bunk bed with airplanes buzzing overhead—a Muriel Brandolini architectural folly. Or, like André Balazs and Katie Ford, install a gym that would keep Xena the Warrior Princess's stunt double busy. Nothing fires the imagination like a stage set. Parents just need to stand back and let their children raise the curtain.

THE PLAY'S THE THING: *From top, Brando and Filippa Brandolini's bunk bed; Anabelle Sherrill Kleinberg's Upper East Side lair; the Balazs-Ford gym.*

clim

bedtime stories

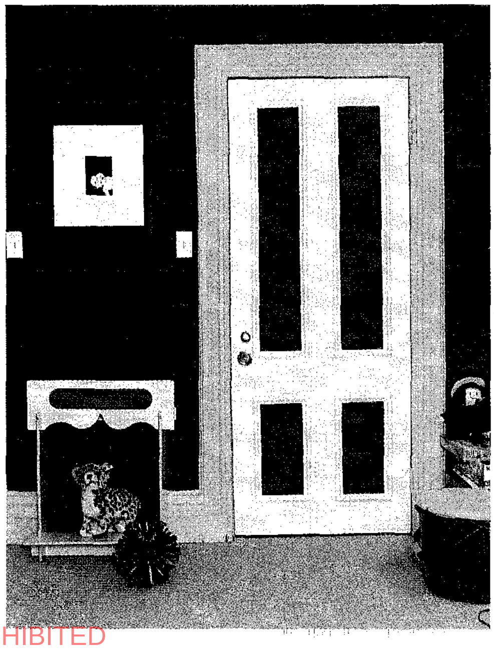
Muriel Brandolini's two kids sleep tight in this share house splashed with the colors of the Caribbean.



Brando, 6½, wasn't all that keen on sharing a room with his sister, Filippa, 3½, "but he agreed to do it if I got them a bunk bed," says interior designer Muriel Brandolini. Of course, none of the standard-issue double-deckers in the New York stores measured up to Brandolini's exacting aesthetic. "So I thought, let me create a shingle house with a lot of color, like the ones on St. Barts." For this self-described "color freak," the island's intense hues made an indelible impression. Brandolini drew up plans for this two-story cottage and had T&T Woodworking on 20th Street build it, right down to the white picket-fence guardrail. In this cartoonish parallel universe, the walls blaze with red flowers, and tin airplanes whiz through the air past a fanciful star hanging from the ceiling. It all explains why a sleepover at the Brandolinis' Upper East Side townhouse is one of the most coveted invitations in town.

BABY BLOOMERS: *Above, the fabric used on the wall and for the shades was designed by Muriel Brandolini and is sold at Le Décor Français. Lamps are from Crate & Barrel and Pottery Barn, but Brandolini touches them up with paint and fabric; the shade on the standing lamp features an ecru-and-plum version of what's on the walls. The paper star is by furniture designer Tom Dixon; the plane mobile came from the toy store Mary Arnold and inspired the denim bedspreads stitched up by Cameron Prather. A flea-market sofa was reupholstered by T&T Woodworking in a cotton velvet; it's now stationed under a diptych of Tiziano Magni portraits.*

PANEL DISCUSSION: *Right, Brandolini didn't hesitate to embellish the door. "I never do anything halfway," she explains. This effusion of fabric is one of her trademarks.*



miss thing

A precocious little girl with a taste for Louis XVI and a favorite color (pink) could live here happily ever after.

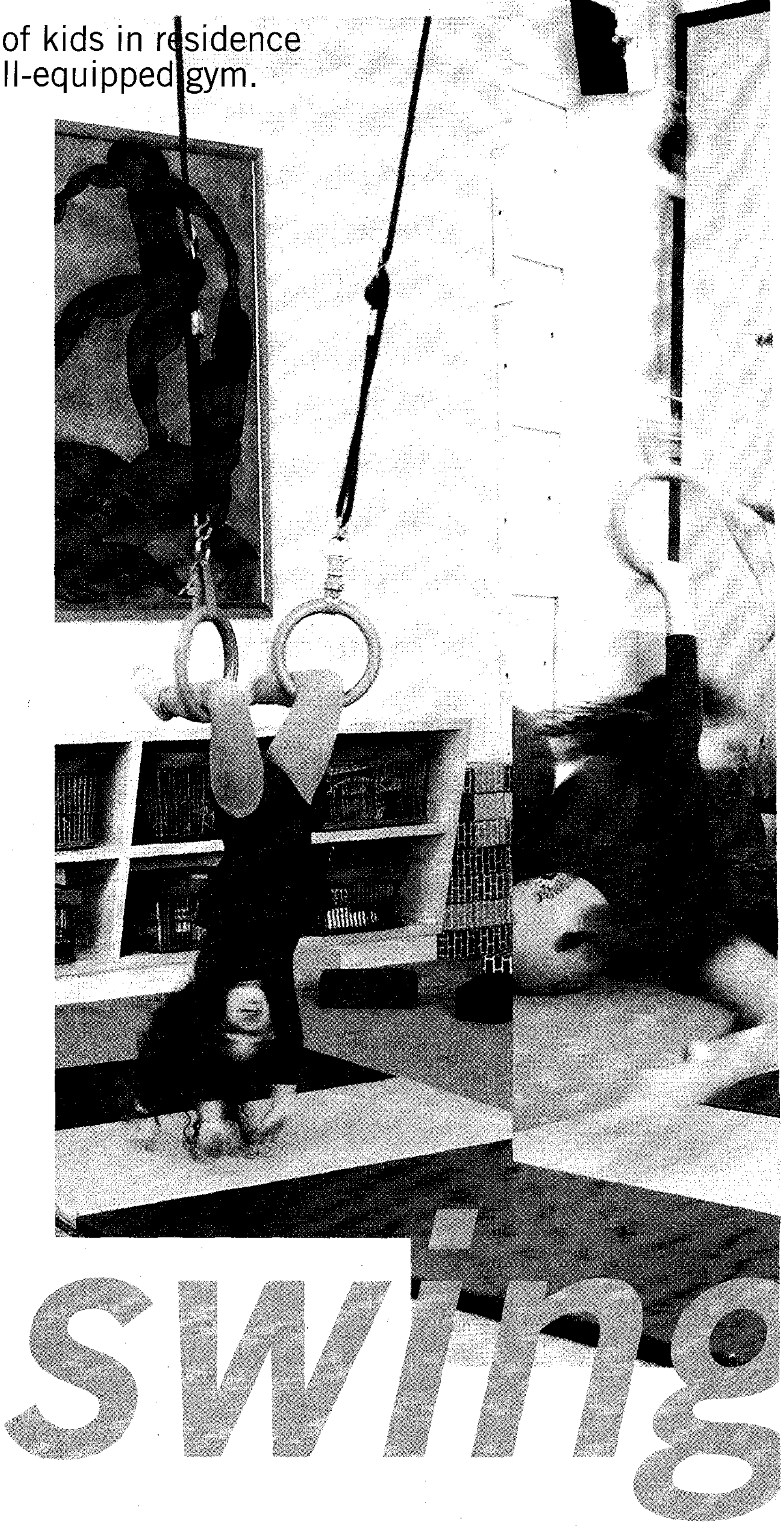
Anabelle Sherrill Kleinberg is only 3½, and already the auctioneer at Tepper Galleries knows her paddle. Only a few weeks ago, she bid on a miniature mother-of-pearl chair—a steal at $100—and it was she who selected the pastoral nineteenth-century screen for her pink-on-pink bedroom. Mother Marcia Sherrill—a former interior designer and the co-owner, with husband William Kleinberg, of Kleinberg Sherrill Accessories—couldn't be more pleased. "As little as she is, she has a very good eye," Sherrill says proudly. "Sometimes I have to wrestle that little hand to the floor, or she'd be bidding on a carousel horse!" Anabelle and her French bulldog, Star Baby, sleep under a silk douppioni *faux* canopy. "She wanted it to look like Miss Clavel's bed, from *Madeline,*" says Sherrill. "Anabelle's the ultimate girly girl." And the peach doesn't fall far from the tree. Sherrill stayed up all night gluing grosgrain ribbon to the wall of this Upper East Side bedroom. Her mother in Alabama sewed a silk quilt to match. "It helps to be coordinated," Sherrill explains. "Anabelle's 17,000 Barbies can be scattered all over the place, and it still looks like a really pretty room."

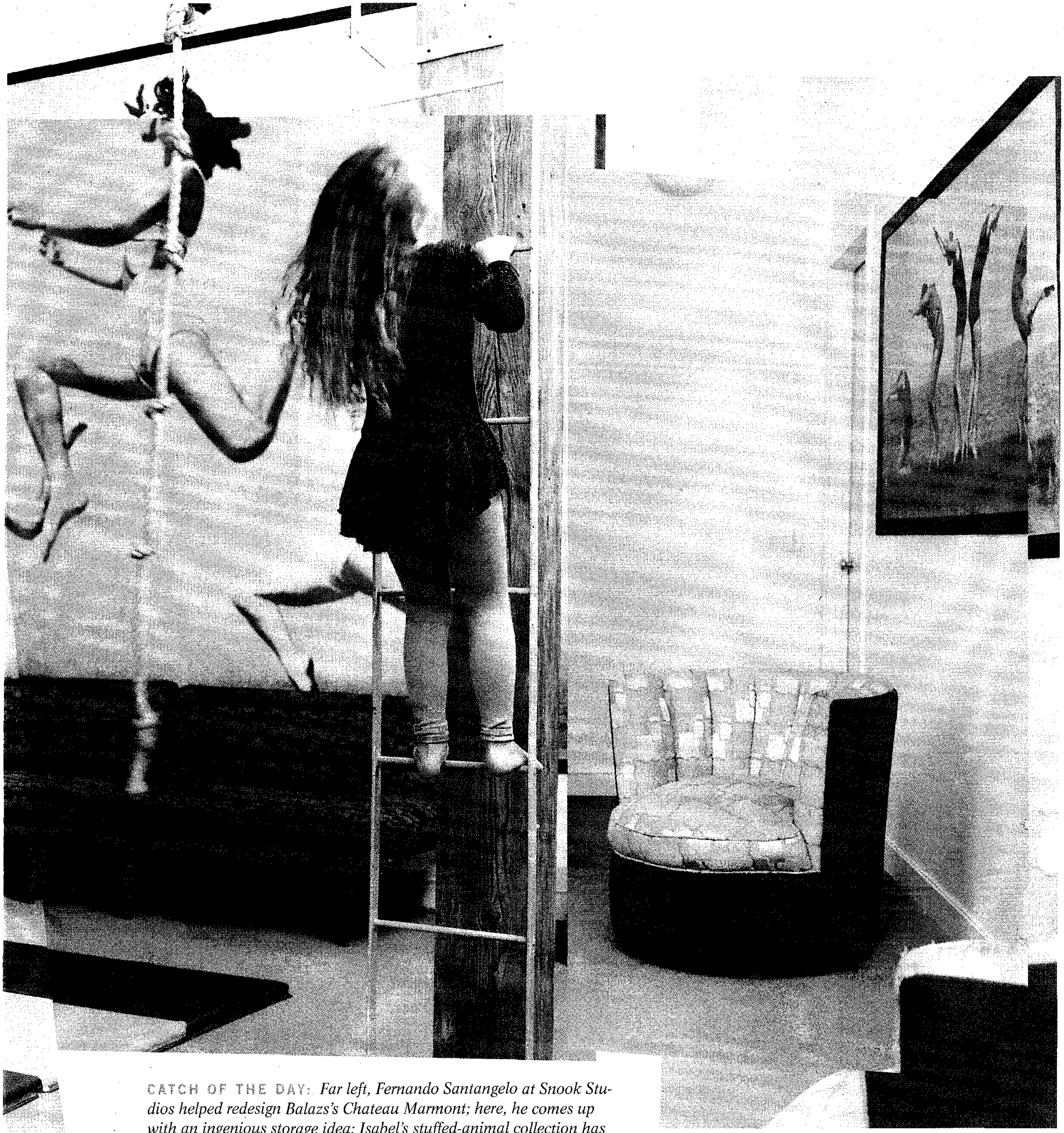
AMAZING LACE: *Far left, lamps from J. Morgan Puett are antique doll dresses dipped in wax.*
SLEEPING BEAUTY: *Laser Interiors custom-made the behind-the-bed drapes out of a silk plaid; the crown came from Bijan Royal antiques on East 11th Street. Walls are studded with plaster medallions from Sculpture House Casting.*

jumping-jacks flash

A SoHo loft with a couple of kids in residence gets an energy boost with this well-equipped gym.

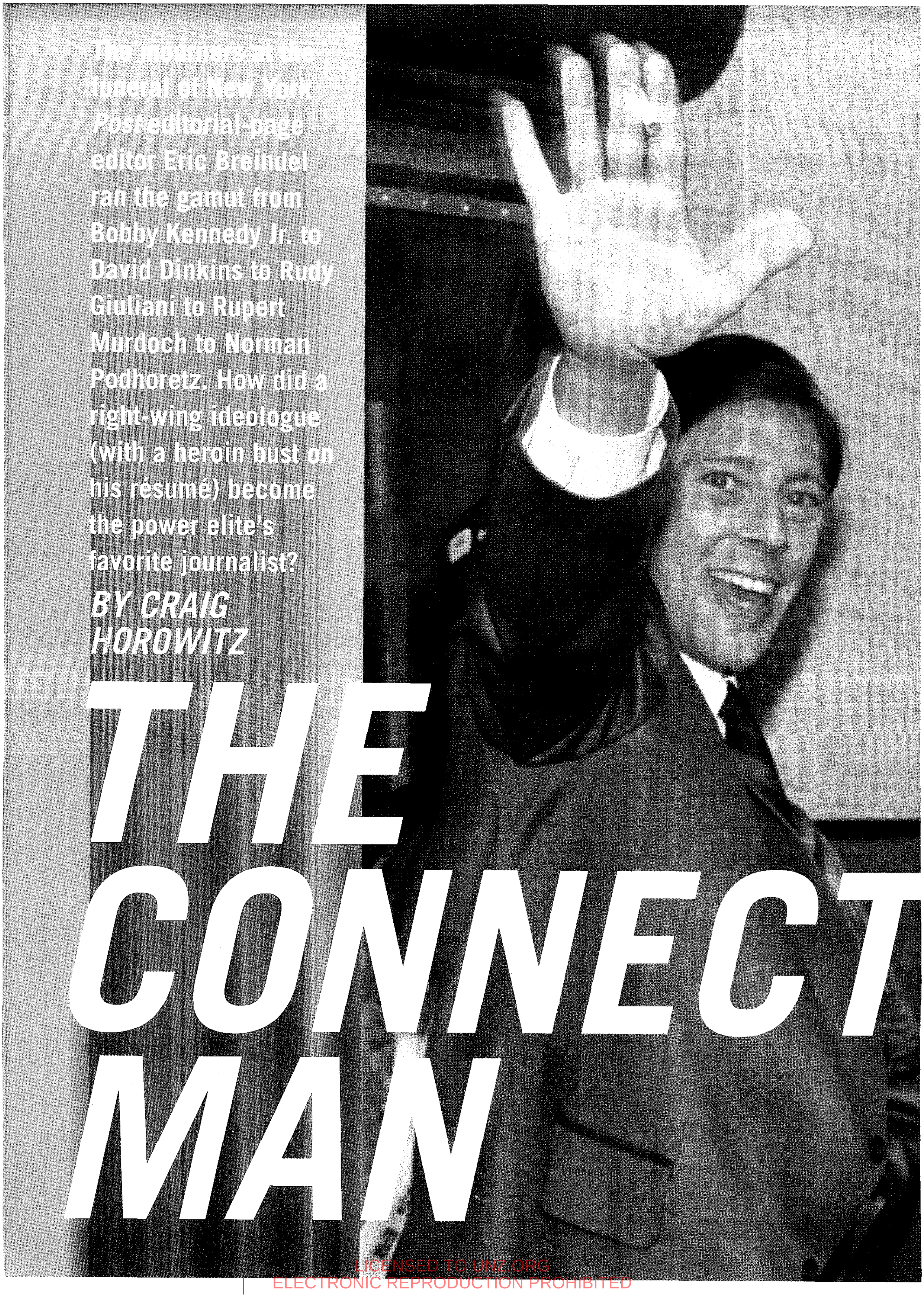
Hotelier André Balazs and his wife, modeling-agency honcho Katie Ford, thought it would be nice to give their daughters, ages 4½ and 9, a playroom. But this mini-gymnasium with grown-up art and furniture, in a corner of their SoHo loft, goes way beyond the call of duty. Rings and a knotted rope that hang from the eighteen-foot ceiling were a gift from the children's paternal grandmother, a former gymnast in Hungary. Rubber balls are piled in the corner—next to forties Moderne sofas—and female jocks caper across every wall. Sisters Isabel and Alessandra "are very athletic," says their father, proudly ticking off their sports: skiing, ice-skating, and horseback riding. The murals of ladies leaping were culled from Balazs's photo collection. A mock Matisse was left over from a high-concept art show he curated in Tokyo. "It's just a fun, big open space," Balazs says. "The idea was to actually *encourage* them to run around."





CATCH OF THE DAY: *Far left, Fernando Santangelo at Snook Studios helped redesign Balazs's Chateau Marmont; here, he comes up with an ingenious storage idea: Isabel's stuffed-animal collection has been hoisted off the floor in fishnets from a marine-supply store. (Stainless-steel coat hooks secure the nets against the wall.) A swirl rug is from Ikea; the hand-painted chairs are Swedish, too.*

OBSCURED OBJECTS OF DESIRE: *Against one wall, wood-and-wicker baskets slide into kid-level shelves. Fifties mushroom chairs are covered in a busy Florence Knoll fabric. Order the folding exercise mats from Mancino Manufacturing (800-338-6287).*



The mourners at the funeral of New York *Post* editorial-page editor Eric Breindel ran the gamut from Bobby Kennedy Jr. to David Dinkins to Rudy Giuliani to Rupert Murdoch to Norman Podhoretz. How did a right-wing ideologue (with a heroin bust on his résumé) become the power elite's favorite journalist?

BY CRAIG HOROWITZ

THE CONNECT MAN

ION

BY THE TIME ERIC BREINDEL’S FLAG-DRAPED COFFIN WAS WHEELED out of the Park Avenue Synagogue and into a waiting hearse on a dreary, rain-soaked morning last March, there was little doubt that this was exactly the kind of grand, high-voltage funeral he would have wanted. The crowd of mourners was a robust cross-section of the city’s reigning aristocracy: politicians and journalists, moguls and socialites, novelists and Wall Streeters. Barricades closed 87th Street to all traffic except the limousines. The NYPD even provided a full-dress color guard. ■ Inside the synagogue’s ornate, vaguely Moorish sanctuary, the mood was somber but chatty. Topic A was the star wattage of the event. Who, except a handful of insiders, could have guessed that the editorial-page editor of the New York *Post,* the raucous, partisan, journalistically flimsy New York *Post,* would attract a crowd like this?

FAVORITE SON: Opposite, Breindel at the first press run of the Sunday _Post_ in 1996; below, Mayor Giuliani with Breindel’s father at Eric’s funeral.

Under different circumstances, the mix would have made for a terrific party. Oscar de la Renta, Carl Bernstein, Roger Ailes, Barbara Walters, Charlie Rose, Lucianne Goldberg, Larry Tisch, Dominick Dunne, Mort Zuckerman. And if all the pomp and celebrity weren’t enough to give the impression that this was the New York equivalent of a state funeral, there was the endless parade of estimable speakers: Rupert Murdoch, Pat Moynihan, Al D’Amato, George Pataki, Rudy Giuliani, Ed Koch, Henry Kissinger. A statement from Benjamin Netanyahu was read by Israel’s U.N. ambassador.

But this was more than just a showy cavalcade of power. There was real drama and pathos. The emotion expressed by these armor-plated tough guys was breathtaking. Giuliani, looking right at Breindel’s family when he spoke, was on the verge of tears. Everyone talked about loyalty and bravery and character. “Who else in this city,” a visibly shaken Murdoch asked the crowd, “could bring together so many people from so many walks of life and so many ideological camps?” Moynihan, who had been one of Breindel’s professors at Harvard, said he’d “taught Eric for two years and learned from him for twenty.”

Breindel died of liver failure on March 7 last year, after six days in New York Hospital. He was only 42. While his health had been a chronic problem since his late teens—he took terrible care of himself and lived on burgers, fries, and unfiltered Camels—his death was an enormous shock to his friends and colleagues.

In the front row of the 72-year-old synagogue, with its majestic three-story stained-glass dome, sat his frail, aging parents, Holocaust survivors now forced to bury their young son. Norman Podhoretz, the pioneering neocon who’d been one of Breindel’s mentors for more than two decades, quaked when he spoke. “I am tempted to rant like Jeremiah or Job at the injustice of it, and to demand an accounting by God,” he said, “for breaking all our hearts by shortening Eric Breindel’s days on this earth.”

Bobby Kennedy Jr., a classmate at Harvard and the London School of Economics, poignantly remembered their school days. Eric unshaven in a black leather jacket. Eric as a socialist. Eric competing for the affections of a girl. Kennedy also talked about loyalty. “I come from a family that puts a high premium on that virtue,” he said. “When my brother

Michael died over Christmas, one of the first voices on my answering machine was Eric's. His message was simple: 'Tell me where I have to be and when.' ”

All of the speakers, even the pols, kept to the imposed three-to-four-minute time limit. Except Marty Peretz. Distraught over the loss of his friend and unhappy about sharing the moment, the Harvard professor and owner of *The New Republic* went on for nearly half an hour. When he finished, people were literally fleeing. Pete Hamill whispered to *Post* columnist Jack Newfield, “Marty Peretz can empty a synagogue faster than a PLO bomb threat.”

“The funeral,” says Newfield today, “was like a strange competition among Eric's mentors.”

And then there were the women. In attendance were his ex-wife, ex-lover, and girlfriend. The ex-wife was journalist Tamar Jacoby (*Someone Else's House*), who hadn't spoken to him in nearly ten years. The ex-lover was Lally Weymouth, the Washington *Post* heiress and columnist. They were together for almost a decade but split a little more than a year before his death. And the girlfriend during his last twelve months was Nancy Bacher, now 38, who was his assistant at the *Post*.

“I couldn't believe what I was watching,” says a friend of Weymouth's. “The ex-wife is trying to quietly just blend in, the girlfriend is down in the front in tears, and in the meantime, Lally's playing what they call in Mexico *la viuda oficiale,* the official widow.”

And so, by the time the two-and-a-half-hour service was over and everyone was filing out onto 87th Street—as the police academy's bagpipe corps stood in the rain playing “America the Beautiful”—everyone knew this event would be talked about for years. “It was,” says Pete Hamill, “one of the most astonishing New York funerals I've ever been to.”

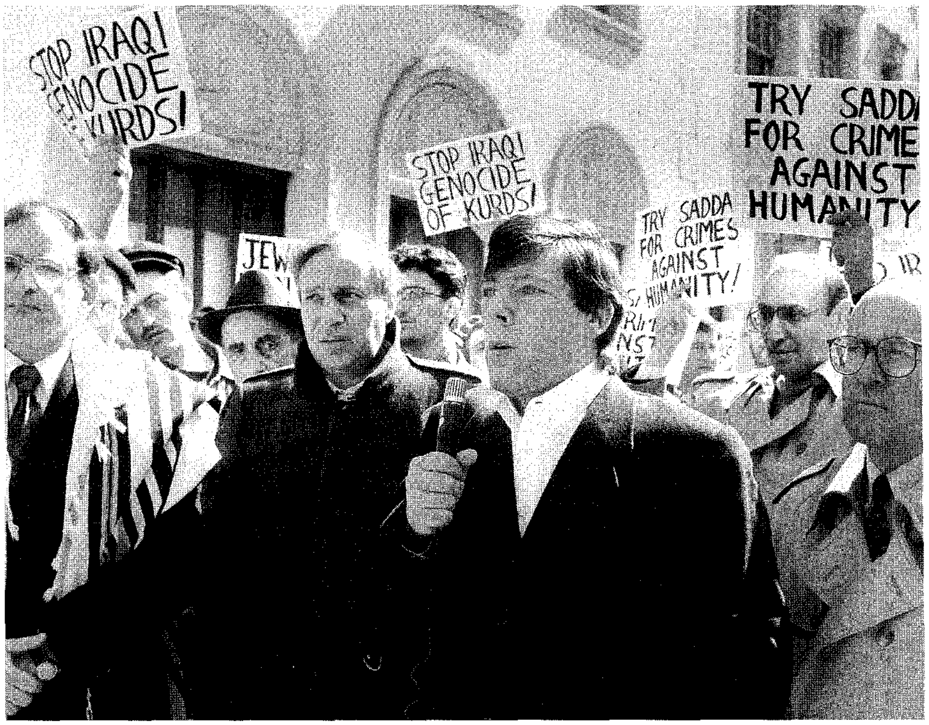
BREINDEL'S CANONIZATION DID NOT stop with the funeral. Both the New York City Council and the State Legislature passed formal resolutions honoring him. Murdoch's News Corp. has established the Eric Breindel Memorial Foundation, with an initial grant of $250,000. The foundation will give out an annual $10,000 journalism prize, called—what else?—the Eric Breindel Award for Excellence in Opinion Journalism. And HarperCollins (Murdoch's publishing house) has just released *A Passion for Truth,* a collection of Breindel's columns with a foreword by Senator Moynihan.

“Conservatism in America over the past twenty years has been a holy war,” says Peter Kaplan, editor of the New York *Observer* and a close Breindel friend since college. “And just like it was with the old left, these people are very passionate; they're all true believers, in each other and in their ideas. I'm sure [New York *Times* editorial-page editor] Howell Raines will have a perfectly nice funeral, but it won't be like that. Eric stood for something.”

But ideological camaraderie explains only part of Breindel's unique status. The Eric Breindel who was eulogized as a statesman last March was a New York phenomenon, a product of the alchemy between the city's political and social worlds. He was, in his way, a prince of the city, an extraordinarily gifted New York operator; a kind of Roy Cohn figure without the meanness.

It's true that Breindel was among the brightest in a class of extremely bright stars at Harvard; that many of his classmates believed he would one day be secretary of State; and that, because of his obsession with communism and the Holocaust, he was a source of great satisfaction to his political and intellectual elders. But it was his skill at maneuvering among New York's powerful that elevated him beyond the level of columnist and editorial writer. It was the *Post*'s role in city politics, along with his uninhibited willingness to become friends with the people he wrote about, that enabled Breindel to become an impact player.

New York was the perfect place for Breindel to indulge his two passions: influencing public policy and getting close to powerful people. “Look,” says Norman Podhoretz, whose new book, ironically, is titled *Ex-Friends,* “he liked having influence, and he liked knowing people. He had a taste for that and a talent for satisfying it in a way I never did. There were many places I was not welcome because my views were unpopular. But the sort of people who held it violently against me did not hold it against him.”


STOP IRAQI GENOCIDE OF KURDS!
STOP IRAQI GENOCIDE OF KURDS!
TRY SADDA FOR CRIME AGAINST HUMANITY
TRY SADDA FOR CRIMES AGAINST HUMANITY!
JEW

CAREERING: **Clockwise from above, Breindel hosting *Fox Newswatch;* protesting Iraqi genocide; in his younger days; at Coney Island with then-wife Tamar Jacoby.**

As a writer, Breindel was unexceptional, producing mostly the joyless prose of an ideologue. And as an ideologue, he was more effective working the back channels than he was at publicly taking issues and ideas into new territory. But Breindel understood power in a way few people do. He recognized early in his life that personality is more important than ideology. It's all about proximity and access. If you have someone's ear, you can make things happen.

Breindel began his lifelong courtship of

Photographs: previous pages, left, Frances M. Roberts; right, David Rentas/New York *Post;* this page, top, Robert Kalfus/New York *Post.*

the powerful at Harvard. Developing relationships with professors like Moynihan and Peretz or intellectuals like Podhoretz was no accident. Nor were his friendships with kids of famous people like the Kennedys. He was drawn to people who could teach him, help get him published, or advance his career.

The turning point in his effort to gain entrance to the city's rarefied social world was his relationship with Lally Weymouth. She provided the boost that got him up and over the wall. Once they became a couple, he would have intimate contact not only with local pols but with national and international leaders as well. The lines between his work and his social life didn't blur; they disappeared. A small dinner party at their East Side apartment might include Shimon Peres, Ariel Sharon, Yitzhak Rabin, or Benjamin Netanyahu.

"And of course, we were all friendly with the Kissingers," says Podhoretz, "and no statesman would come through New York without seeing the Kissingers. And Eric was always invited."

It was a sophisticated twist on the old cliché "It's not what you know, it's who you know." In fact, in Breindel's case it was both: It was what he knew and who he could tell it to. He was not only able to charm important people with his intellectual gifts but absolutely determined to do it.

In the process, Breindel gave up most of the trappings of an ordinary life. In the late eighties, NewsAmerica decided to spotlight several of its rising young stars by featuring them in the company's annual report. Breindel was one of those chosen to be profiled. The photographer sent to take his picture needed two photos—one at work and one at play. But Breindel didn't play. He had no hobbies. Desperate, he finally remembered that he had once spent a summer in Europe reviewing roller coasters for a travel guide. He took the photographer to Coney Island and had him take his picture riding the Cyclone.

While Breindel's power base was the right-wing, pro-Israel, anti-communist, Rupert Murdoch nexus, neither his influence nor his orbit was limited to it. "Obviously, we didn't agree on a lot of issues, and he worked for a newspaper that consistently beat me to death," says Mario Cuomo. "But we had a terrific personal relationship. If you're an insider, there's nothing more valuable than knowledge. I loved talking to Eric because I always felt I was learning something or at the very least testing something I already knew."

"CONSERVATISM IN THE PAST TWENTY YEARS HAS been a holy war. I'm sure Howell Raines will have a perfectly nice funeral. But it won't be like that. Eric stood for something."

BREINDEL WAS AT HIS MOST PERsuasive behind closed doors, and never more so than during the 1993 mayor's race. He played a pivotal role in the election of Rudolph Giuliani that has never been reported. Though David Dinkins had not had a successful term, Giuliani, who'd never held elective office, remained a tough sell. In a close race, which this was, the *Post* could be crucial. But Rupert Murdoch wanted the paper to endorse George Marlin, the poorly known Conservative Party candidate, who had no chance of winning. "Murdoch hated Giuliani," says a former high-level member of the Dinkins administration. "He hated him because of the role he played as a U.S. Attorney in prosecuting his Wall Street friends like Michael Milken and Ivan Boesky."

Breindel, however, believed that endorsing Marlin was a huge mistake. In an election where the ideological lines were so clearly drawn and the results could even have an impact on urban policy nationally, Breindel couldn't let the paper blow it. The *Post*'s obvious choice was Giuliani. But Breindel needed to convince the boss, a daunting task under any circumstances—and at the time, Breindel was battling non-Hodgkins lymphoma.

Frail and weakened by the ravages of chemotherapy, Breindel flew to New York from the Boston hospital where he was being treated to try to broker a meeting. He was convinced that if he could get the two men together, Giuliani would turn Murdoch around. Breindel made an impassioned plea. Finally, a meeting took place at the *Post*. Much as Breindel hoped it would, the sit-down changed Murdoch's mind. The *Post* would endorse Giuliani. Quickly, the paper went to work as only it can, relentlessly promoting its candidate and dumping on his opponent with huge, often hyperventilating headlines and specious stories in its news pages as well as on its editorial page.

Just like their first battle, the election turned on only a handful of votes. But this time, Giuliani was the winner. It was a triumphant moment for the *Post*. Breindel's effort was, of course, something the new mayor would never forget; Giuliani was in the hospital, at Breindel's bedside, the morning he died.

DESPITE HIS SOARING NEW YORK success, however, the last thing Breindel would have expected—given his unmistakable early promise—was that he'd have to settle for a career as an editorial writer for a tabloid newspaper. The defining moment of his life, the episode that gives his story its tragic-heroic arc, occurred when he was 27. In the early months of 1983, after receiving a high-level security clearance from the FBI, Breindel went to work as Senator Moynihan's aide on the Senate Intelligence Committee. For someone interested in a career in government, it was a dream job. But on May 16, only eight weeks after he started, Breindel was arrested in the parking lot of a Washington, D.C., motel for buying five bags of heroin from an undercover cop. Two and a half grams for $150. The arrest report said he had tracks on his arms. He was a junkie.

It was, of course, a big story at the

Photographs: this page, bottom, Louis Psihoyos/Matrix.

time. The coverage portrayed him as a "golden youth"—Harvard Phi Beta Kappa, Harvard Law School graduate, doctoral candidate at the London School of Economics—who had squandered his promise. In a reference to Breindel's background, *Time* wrote that the bust had "*Brideshead Revisited* overtones." The prodigy had fallen. Hard. Moynihan immediately asked for his resignation. Realistically, a career in government was now out of the question. He had been publicly shamed. In a plea agreement, he got a year's probation.

After a period of rehabilitation, for his body, his psyche, and his reputation, Breindel signed on at the *Post*'s editorial page in 1986. And immediately, he came out shooting bullets. Homeless people, poor people, gay people, the mentally ill, single mothers. All were subjected to Breindel's uncharitable lashings. There were never even subtle shadings in his writing that indicated he was someone who knew what it was like to stumble, to give in to temptation, or simply to suffer from some common human failing. Given his own frailties, even some of his friends had trouble with this.

Indeed, as Breindel became an impact player in the Murdoch organization, in political circles, and among Manhattan's social set, Breindel-haters sprouted in New York and Washington. For some, it was simply a matter of style. They saw Breindel as unctuous, obsequious, willing to do whatever it took to ingratiate himself with the right people. But many on the left found his stiff-necked conservatism deeply hypocritical in light of his own rather stunning personal weaknesses.

BREINDEL WAS ANGRY WHEN HE DIDN'T WIN THE *Crimson* editorship. "It was clear from his behavior that he was a troubled, unhappy man," says previous *Crimson* editor Nick Lemann.

"I found him fascinating as a character," says Pete Hamill. "Here's a guy who got busted on a heroin charge and was rescued by people who showed a certain amount of compassion, and maybe even pity, at the moment and helped him through it. But he couldn't find it in himself to have pity or compassion for anybody else, for some poor junkie lying in a hallway. It just didn't extend that way."

BREINDEL GREW UP A CHILD OF PRIVilege, in a spacious apartment on Gramercy Park. His parents were refugees from Hitler's Europe, and his mother had been a prisoner in a concentration camp. Once settled here, his father eventually became chief of obstetrics at New York's Beth Israel Medical Center. Breindel went to Horace Mann and Exeter and enjoyed all of the luxuries that were part of a Jewish, upper-middle-class Manhattan family's life in the fifties, sixties, and seventies. There was the country club in Scarsdale, and yearly trips to Europe.

Despite the material comforts, Breindel already had a fairly dark, complicated view of the world by the time he was a teenager. The critical factor in shaping his outlook was his parents' experiences. He would always believe that the world was a place where terrible things could happen, and often did, to large numbers of people. He didn't move through life with a dark cloud over him, nor was he particularly pessimistic. He just believed, based on what he knew, that vigilance was the best posture.

Breindel's life was the sum of his obsessions, and chief among them—quite naturally, given his background—was the fate of the Jews. It was the locus from which all of his other political positions flowed. He believed that most of the world's evil took place under totalitarian regimes, and from this came his obsession with communism. When he died, he was at work on a book whose central premise was that every American ever accused of spying for the Soviets actually was (House Un-American Activities Committee investigator Herb Romerstein was his co-author; the book is due out in the fall).

But there was also an upside, a positive view provided by this prism through which he saw the world: his lack of cynicism about America. Unlike most of his contemporaries, he was the child of immigrants. America was the country that saved his parents. "In a strange way, he was a throwback," says the *Observer*'s Peter Kaplan. "In his politics, in the quality of his thought, in the intensity of his passions and his delight in America. It was our parents' experience, not ours. We were dulled by the success of America and everything that came along with it. But he was experiencing this country the way people who are now in their seventies did 40 or 50 years ago."

When Breindel got to Harvard, his obsessions served him well. They were the foundation on which he built what would turn out to be the seminal relationships of his adult life—those with Moynihan, Peretz, and Podhoretz. Breindel was the perfect protégé and intellectual playmate: He was eager, respectful, brilliant, obsessed with the past, and full of ideas. Most important, he cared deeply about all the struggles they cared about.

"He seemed to move in a higher circle than most college kids," says Nicholas Lemann, a writer at *The Atlantic Monthly* who was one year ahead of Breindel at Harvard. “You have to understand that the average student will go through four years of Harvard and not have even one tenured faculty member who could pick him out in a police lineup. The fact that Eric was spending time with people like Moynihan was really unusual.”

In his torn black jeans and frayed white Brooks Brothers button-down Oxford shirts, Breindel was an alluring figure on campus. He escorted Caroline Kennedy (his father didn’t approve, because she wasn’t Jewish). He roomed with David Kennedy and palled around with Bobby Jr. On a trip to Israel, he secured an interview with Prime Minister Menachem Begin and wrote a piece for *Rolling Stone*. “He was mysterious,” says classmate Philip Weiss, who writes for the New York *Observer*. “He was sophisticated, he had a private life, he had girlfriends. And he had people who loved him. There were many people who were fiercely attached to him.”

***HIGHLY PLACED SOURCES:* Clockwise from above, Breindel at the *Post* offices with Senator Moynihan; with Cindy Adams and Steve Cuozzo; with Henry Kissinger at a party for Jackie Mason; and with Mario Cuomo at a Southampton fund-raiser.**

But there was also a dark side to his personality that came into full public view during his junior year. The episode happened during what’s known as the Turkey Shoot, the annual vote to choose the president of the Harvard *Crimson*. The top spot at the legendary student newspaper, long a fecund breeding ground for some of journalism’s best-known names, is one of the school’s most coveted undergraduate prizes.

In 1975, the battle was between Breindel and James J. Cramer, the hedge-fund manager, ubiquitous financial journalist, and co-founder of TheStreet.com. There were clear differences of style and personality: Cramer was the fiery, abrasive, indefatigable worker (some things never change), while Breindel was the cool, sophisticated, worldly thinker. Though almost all of the players involved were Jewish, Breindel was somehow cast as the Waspy, polished, urbane private-school kid and Cramer as the raw public-school product who was a little gruff but had all the solid, honest virtues Hollywood always ascribes to simple, hard-working people.

Breindel lost the election by one vote. Half an hour after outgoing *Crimson* president Nicholas Lemann called everyone to tell them the results, Breindel and his supporters arrived at the offices of the paper. “They were really upset and angry,” says Lemann. “They were borderline violent. One of Eric’s guys literally put his hands around my throat and started to squeeze, as if to strangle me. It was simply an awful night.”

It was a night many of the participants would go back to when Breindel was busted for drugs. “Some people theorized that the drug problem explained his behavior over the *Crimson* vote,” says Lemann. “I’m not sure about that, but it was clear from his behavior that he was a troubled, unhappy man. I saw a side of him that was in pain of some kind.”

Weiss, who voted for Cramer, says he learned some early political lessons from the way Breindel reacted: “He was so sophisticated in this dark way. He said to me, ‘I understand what you did. You voted for your friend, and you have to be loyal to your friend.’ This principle was not unfamiliar to me, but I’d never before heard it stated so baldly. Cramer and I were such innocents by comparison. He was vicious and calculating, and that was new to me.”

THE THEORIES ABOUT HOW AND WHY Breindel began using drugs fall somewhat loosely into three categories. Close friends and acolytes see his addiction as an obvious response to the physical pain he endured—primarily from a wrist injury he suffered while on the wrestling team at Exeter that was never completely repaired despite several surgeries. From his time at Harvard till his death, he didn’t have a day without pain, they say, and his search for relief led him eventually to heroin. While it is true that he was struck by a series of physical problems—chief among them cancer in the early nineties and a recurring kidney ailment that required hospitalization for the first time only a few weeks before the Turkey Shoot—both his father and his sister are doctors. It would seem that he would have had easy access to legal medications.

Theory No. 2 blames Breindel’s fall on—who else?—the Kennedys. Listen: “He was mixed up with the Kennedy kids [Bobby and David], and they were junkies,” says Norman Podhoretz. Or this: “Eric got in trouble by hanging out with the Kennedys. I think he was quite impressed by them,” says photographer Freddy Eberstadt, a close friend.

The third theory is that as smart and ambitious as Breindel was, he was still capable of a monumentally stupid, immature act. Perhaps he was looking for a rush, or for a way to express his manhood. Or maybe he was even looking for an escape from the pressures of the life he’d created for himself. Whatever the trigger, it’s important to remember it was the seventies, and drug use among the elite was rampant.

After the arrest, his friends closed in around him. Norman Podhoretz, who saw drugs as one of the most destructive results of the counterculture—they went against everything he believed in and had been devoting his intellectual life to—still stuck by him. So did Marty Peretz, the Harvard lecturer and owner of *The New Republic*. Peretz met Breindel when he saw a piece he’d written in the *Crimson* about Israel. Impressed, he dropped the undergrad a note, they had coffee, and a bond quickly developed. Now Peretz was there for him, letting Breindel stay in his Georgetown house and hang around *The New Republic* for months.

Both Podhoretz and Peretz claim, however, that they had only the briefest of conversations with Breindel about what happened. Podhoretz “read him the riot act,” and that was pretty much it: “He made no excuses and promised me he’d straighten out.” Peretz says they talked only about the future: “I don’t know what he felt at two in the morning, but with me he had essentially only one concern. He wanted

Photographs: clockwise from top right, Don Pollard; courtesy of the New York *Post*; Robin Graubard; Marina Garnier.

to know what kind of professional life he could have after an experience like this."

Breindel's tragic early death made it difficult—particularly for those who knew his history—not to think about what could have been. But it was also hard not to think about how far he'd come back. Though it's unlikely the name Winston Prude crossed the mind of anyone at Breindel's funeral last March, perhaps it should have. Prude, once a young Justice Department lawyer, was arrested at the Holiday Inn with Breindel; they had gone to buy the drugs together. Two years later, however, while Breindel was really just beginning to rebuild his life in New York, Prude was found lying facedown on the kitchen floor of his Washington home. The cause of death was a heroin overdose.

BREINDEL'S RETURN FROM POST-arrest exile happened, all things considered, very quickly. He wrote a little for *The New Republic,* and barely half a year after the bust he took a low-level research slot on a PBS show called *American Interests.* Soon after, he left to teach a course at Georgetown. He continued to write the occasional piece, and he asked his friend Christopher Buckley to make contact for him at the New York *Times.* He'd written a piece about Whittaker Chambers that he wanted to get placed on the op-ed page.

Buckley hooked Breindel up with Tamar Jacoby, who was then the deputy editor of the *Times*'s op-ed page. "As soon as we met, we knew there was something there," says Jacoby, whose most recent book is *Someone Else's House,* a look at race and the struggle to achieve integration in America. "He was smart, he was funny, and he cared about the same things I cared about. I knew he'd been through a lot, but that often makes someone stronger and more interesting. I fell in love with him, and his problems certainly didn't get in the way."

Within a matter of months, Breindel was living with Jacoby in her apartment on the Upper West Side, and things were changing rapidly. With her help, and recommendations from Podhoretz, Peretz, and Moynihan, Breindel landed a job writing for the editorial page of the New York *Daily News.* James Hoge, now the editor of *Foreign Affairs,* gave him the job, but Breindel left the *News* after less than a year.

"He came to me and said the New York *Post* had offered to make him head of their page and to give him a column," says Hoge. "He agonized about it, but I told him I thought he'd earned it. He shouldn't feel indentured to me because I'd helped him out when he needed a job."

The *Post* offer had Podhoretz's fingerprints all over it. He'd been writing a column for the paper for two years. News Corp., Murdoch's company, also owned the syndicate that peddled his column around the country. And Podhoretz had a personal, social friendship with Murdoch. "Of course I talked to Murdoch about Eric," Podhoretz says.

Shortly after joining the *Post,* Breindel was having lunch on Saturdays at Gracie Mansion with then-mayor Ed Koch and the members of his inner circle. Breindel and Koch also went to the movies together. "I liked him enormously," says Koch. "I enjoyed talking to him about issues, and he was someone I could depend on."

Breindel and Jacoby decided to marry at the beginning of 1988, four years into their relationship. The wedding was at the Harvard Club, and the guest list was, of course, eye-opening. "We both knew a lot of people, and we took some mischievous pleasure in Elliot Abrams having to shake hands with Anthony Lewis and Norman Podhoretz having to shake hands with Bob Silvers," Jacoby says, laughing at the memory. "Eric and I joked about having to have different rooms to accommodate the various ideologies."

THE RELATIONSHIP, WHICH HAD always been combative, deteriorated not long after the wedding, and their split yielded one of the most often told and heavily embellished breakup stories in the history of New York's chattering class. The tale begins when Breindel and Jacoby embark on a two-week trip to Europe with Breindel's parents to visit the concentration camps. When they reach Auschwitz, about midway through their journey, Breindel announces that something has come up at the paper, and he must return to New York immediately.

Off he goes, leaving the wife, with whom he hasn't been getting along, at Auschwitz with his Holocaust-survivor parents. As she soldiers on and dutifully continues the trip through Eastern Europe, Breindel is back in the city, moving out of their apartment and in with Lally Weymouth. While Jacoby is still traveling with his parents, Breindel calls and tells her its over. When she returns home a week or so later, it's to an empty apartment.

Though Jacoby understandably has no interest in continuing to give life to this story, she would like to set the record straight. They were, in fact, in Europe with his parents when they decided to split up. They were in Hungary, not Poland, and she had always planned to stay on in Europe—without Breindel—to visit her sister in London. When she got home, the apartment was not empty, and Breindel was staying with his parents. It's painful and embarrassing for her to even discuss the story, which she believes was spread by Breindel's ideological enemies.

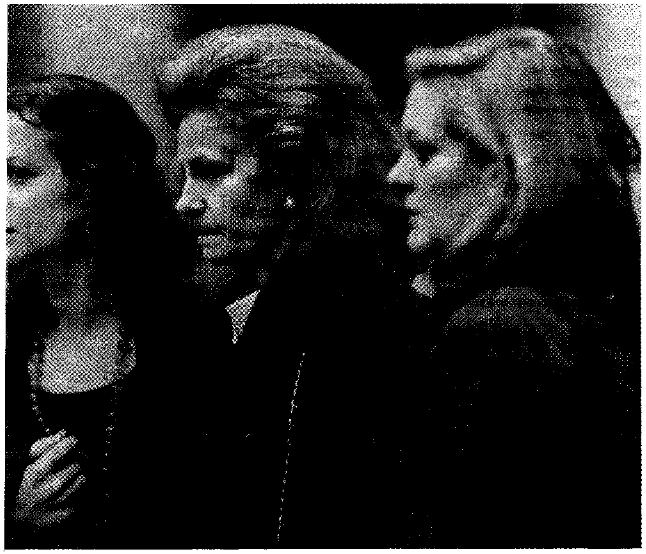
Jacoby was, according to people who know her, extremely bitter and angry after their split. Still, the funeral was difficult for her. "When I married Eric, I had all kinds of expectations and hopes about life. I'm a different person now, but at the funeral I spent a lot of time thinking about those two people."

Even without the apocryphal rendering of the breakup, the cynical view is that Breindel chose women the same way he chose his friends—based on who could help him the most. Tamar Jacoby was the right woman for him at the right time, and when times changed, he found Lally Weymouth, Katharine Graham's daughter, far more useful.

LAST RESPECTS: **At Eric Breindel's funeral, clockwise from above, Robert Kennedy Jr. and wife; Lally Weymouth and daughters Pamela and Katharine; Rupert Murdoch.**

"At first, I absolutely thought his relationship with Lally was a merger," says former *Post* editor Jerry Nachman. "It looked like an arranged marriage. But then I went to one of those soigné parties they threw in Southampton under a tent for Kay [Graham]. I stood around for a while looking at all the important boldface names and all the nine-figure guys. And then Eric got up and spoke about Kay and Lally and Lally's daughters, and everybody knew this was for real. It was very moving and very touching and very personal," says Nachman, the prototypical tough-guy tabloid editor who is hardly prone to weepy, sentimental musings.

Living with Weymouth, however, did help broaden and intensify Breindel's relationships with powerful people, including, of course, the people he was ostensibly writing about. He told friends that the job of an editorial writer was to influence policy. What did it matter, then, if he did it over dinner? In the end, it was all the same thing. Still, surely he'd find it much harder in print to enthusiastically criticize a friend—someone who'd been to his home—than someone with whom he had only a professional relationship.



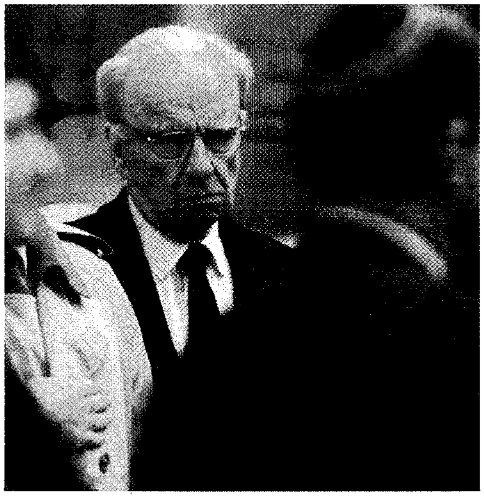
Breindel found himself in a difficult personal spot when the *Post* was on the verge of going out of business in the early nineties. He'd been working the phones and combing his network day and night to try to do something to save the forever-ailing newspaper. In 1993, at the eleventh hour, Rupert Murdoch, who'd owned the paper in the early eighties and then sold it, emerged once again as a buyer. But he'd need a waiver to get past the FCC regulation that barred someone from owning a television station and a newspaper in the same market (Murdoch owns New York's Fox station).

Governor Mario Cuomo, who'd gone to great lengths to help save the *Post* in the past, took up the fight one more time. But with Murdoch in the picture, Cuomo would be helping to save a newspaper that would undoubtedly begin to hammer him as soon as Murdoch took over. Regardless, Cuomo lobbied on Murdoch's behalf with Congress and the FCC. Murdoch got his waiver and bought the paper, and Cuomo had played a key role in the rescue.

However, when Cuomo was fighting for re-election, not long after performing his good deed, a distraught Breindel called him to say the paper was going to endorse his opponent. Murdoch also called. "At one point, Rupert said, 'I like you, and I think you're sincere and hardworking. But I think you're wrong about the issues. I'm sorry you chose to run.' I told him I was sorry he was going to back my opponent, because frankly, as close as that race was, they could beat me. They're dynamite when they go to work," Cuomo says with surprising equanimity. "And as it turns out, the margin in the election was only three and a half points."

Breindel's friendship created a very uncomfortable situation for him. "Eric desperately tried to convince Murdoch to endorse Cuomo," says columnist Jack Newfield. "He nearly cried over it."

"ERIC DESPERATELY TRIED TO CONVINCE MURDOCH
to endorse Cuomo" when he was running against George Pataki, says *Post* columnist Jack Newfield. "He nearly cried over it."



THOUGH IT IS TEMPTING NOW FOR people on both sides of the ideological spectrum to try to turn Breindel into some kind of one-dimensional stick figure to fit their agenda, it simply doesn't ring true. He was, in the final analysis, a tightly wound, complicated mass of contradictions. He was cold and calculating. But he was also warm and sincere. He was ambitious and in it for himself, but he really did care deeply about the Jewish people, the communist threat to America, and making New York a better city. He was the archetype of the loving, dutiful son, yet he got himself addicted to heroin. He was enthralled with proximity to power, but he was a giving, enthusiastic uncle who doted on his sister's children. And for much of his life, he harbored a deep wound over his own lost possibilities, but he was a loyal, generous friend, always willing to help others with their careers.

There was, as Pete Hamill said to me, something maimed in him, something that was, despite the rock-hard certainty of his politics, shaky, even vulnerable. You could sense it when you talked to him. He had a strange, almost withering personal style. In the chalk-stripe suits he favored, he looked stiff, and he spoke in a tremulous voice that seemed to come from somewhere deep in the recesses of his body. The words came slowly, almost painfully, as if he were squeezing them out one by one.

Still, despite his personal quirks, women often found him charming and attractive. Arianna Huffington, who used to meet him for breakfast or lunch when she was in New York, says he was appealing because he had an extraordinary capacity for intimacy. "He didn't have that American tendency to put a good face on everything. He found it much easier to talk about himself, to talk about the bad things, the private things, than most Americans do. And because he would tell me what was really going on, I could tell him everything, too."

Though Breindel spent the last year of his life as an executive with News Corp., he continued to write his column for the *Post* and continued to ply his political influence. But his final twelve months produced two strange and significant mysteries. The first is why he wasn't taking better care of himself. Though he had stopped smoking for a while, he'd begun again in earnest, returning to his habit of inhaling so deeply with each drag that it was as if he were trying to consume the entire cigarette in one puff.

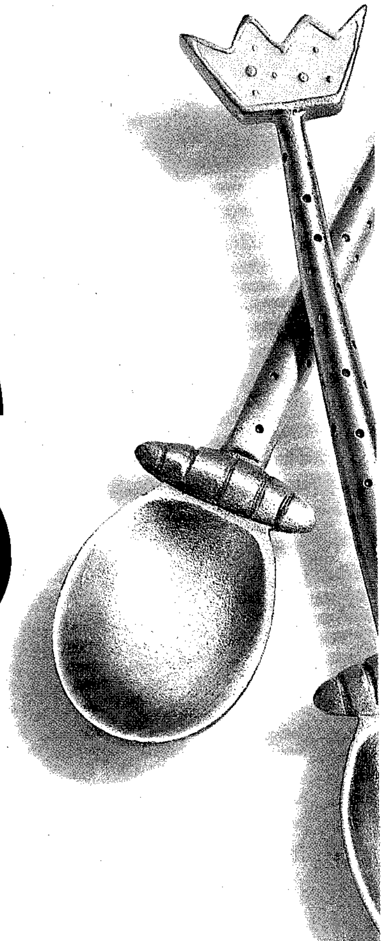
Jack Newfield says that on several occasions, he went to see Breindel and found him in his office, curled up on the couch, sick. He and other friends tried, without success, to get him to lay off the cigarettes, see a doctor, and generally pay attention to his health. Some of Breindel's friends believe he knew he was going to die. That's why, they say, he began neglecting his health and started seeing his assistant.

The other mystery is what, exactly, he died from. There were reports of lymphoma, various other kinds of cancer, and a heart attack. Lally Weymouth says he suffered a mas- *(continued on page 140)*

Photographs: clockwise from top right, David Rentas/New York *Post*; Francis Specker/New York *Post*; Helayne Seidman.

BEST BETS

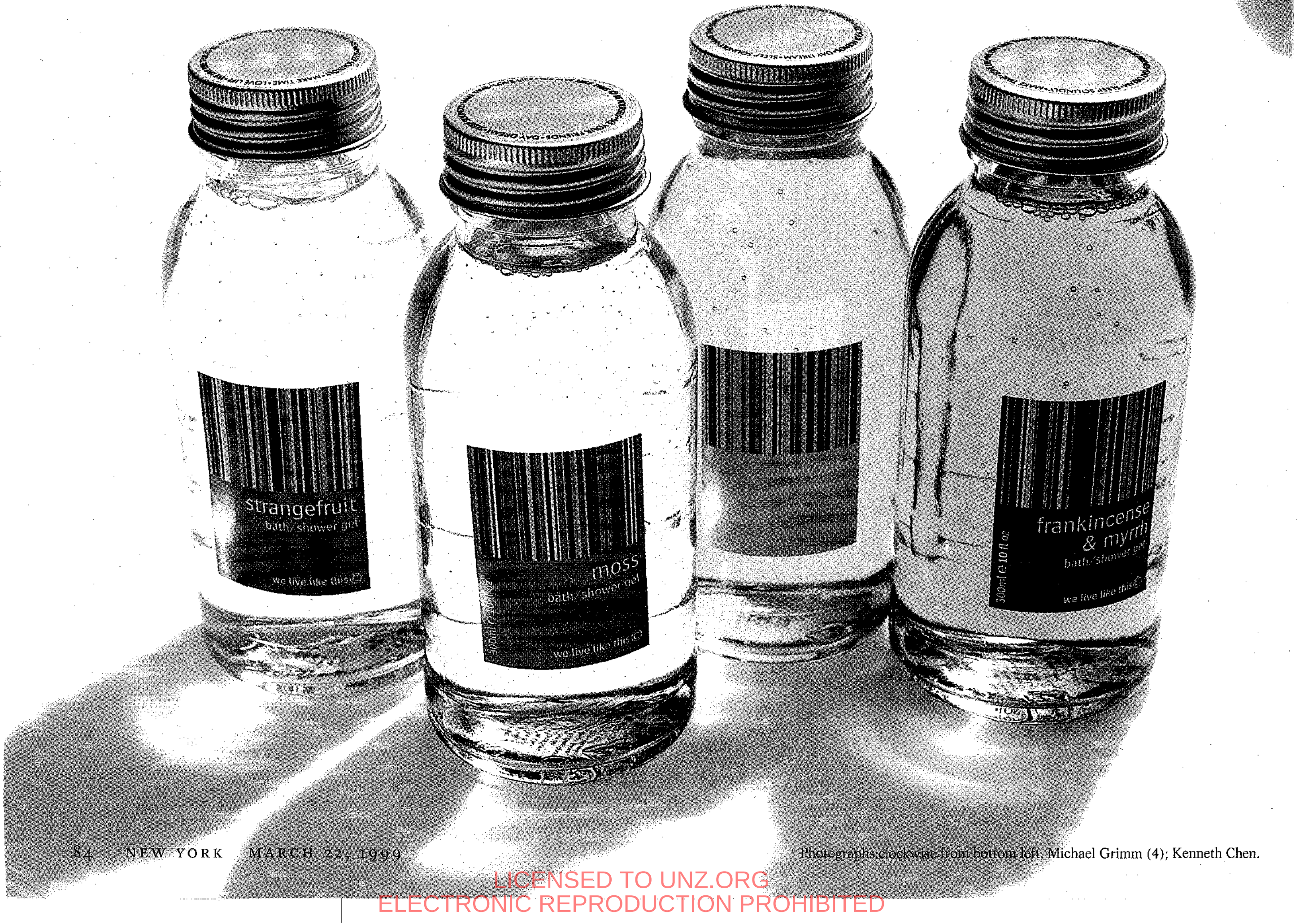
The best of all possible things to buy, see, and do in the best of all possible cities



BY CORKY POLLAN

Bathing Beauties

With spring in mind, an English company with a provocative name—We Live Like This—has introduced the freshest-smelling soaps and bath gels around. Though cantaloupe, moss, strangefruit, and frankincense and myrrh have been used by many others, few have come up with scents this clean and scrubbed. The gels' ever-so-plain bottles enhance their charms (soaps, $10; ten-ounce gels, $30). BERGDORF GOODMAN/*Seventh floor*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& myrrh
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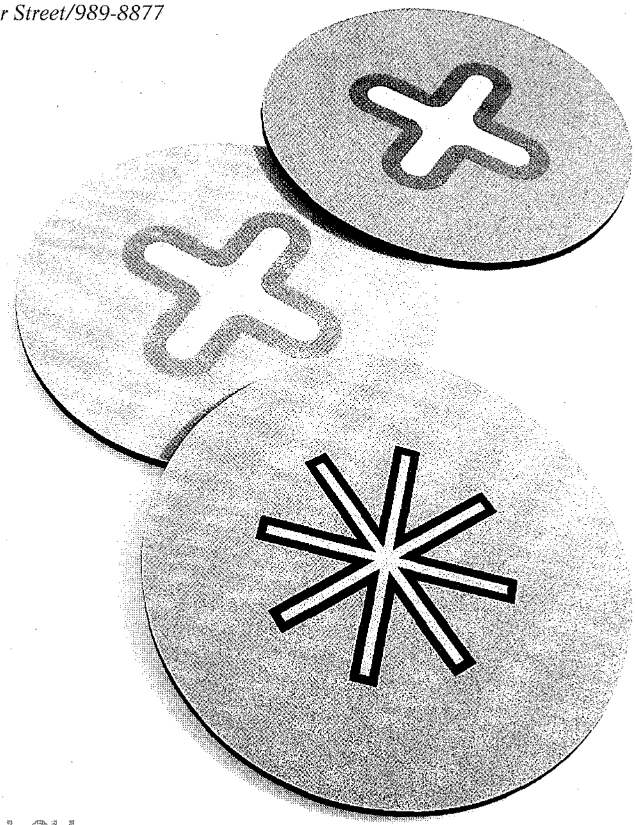
Photographs clockwise from bottom left, Michael Grimm (4); Kenneth Chen.

Infant Gratification

Infants quickly become king or queen of their realms, so these royal-looking baby spoons are right on target. Robinwood makes them of lead-free pewter and adds tiny lead-free enameled crowns ($22; in yellow too).

THE GIFT COMPANY/*1023A Third Avenue, near 60th Street/421-4435; and 333 Bleecker Street/989-8877*



Geek Chic

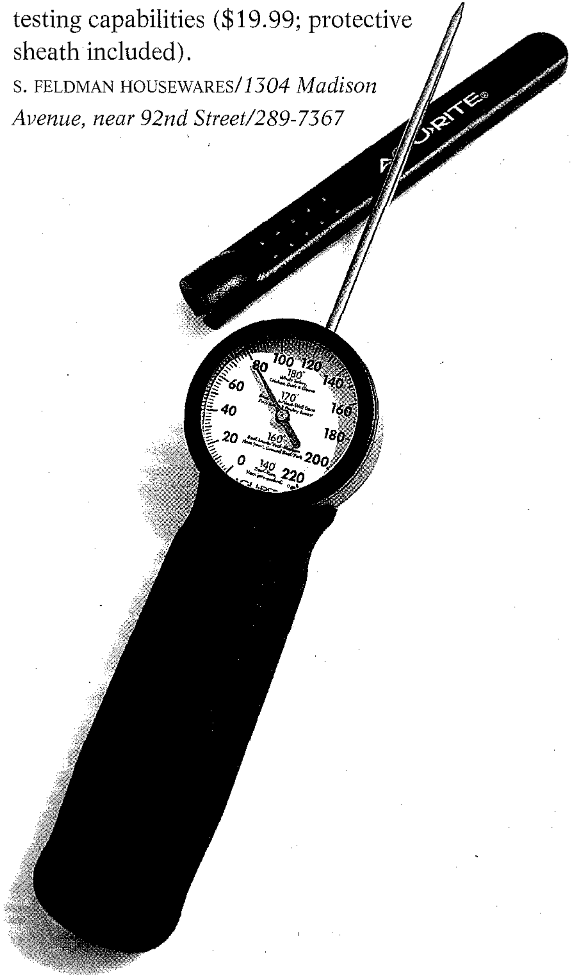
Once mouse pads were kitschy, cutesy, or downright boring, but that was before industrial designers like Karim Rashid turned their talents to producing them. *Sensual* and *minimalist* are adjectives applied to Rashid's furniture, lighting, and homewares, and these boldly patterned pads reinforce that appraisal, while the funky colors liven up the putty-gray world of computers ($12).

TOTEM/*71 Franklin Street/925-5506*

Sweet Science

Unlike many instant-read cooking thermometers, Acu-Rite's Jabber has numbers you can really read. And the stainless-steel probe is long enough so the gadget can be used for more than just broiling and roasting meats, fish, and fowl. Deep-frying, candy-making, smoking—even bathwater—are within its testing capabilities ($19.99; protective sheath included).

S. FELDMAN HOUSEWARES/*1304 Madison Avenue, near 92nd Street/289-7367*



Worldly Goods

"Explore your world" is the Discovery Channel's motto, and the company's new store at Grand Central Terminal is crammed with products to help you do just that. The worlds of science—astronomy, geology, and such—are opened up through telescopes, weather stations, home planetariums, binoculars, books, and videos. Jewelry and clothing have an educational slant: fossil-shark's-tooth necklaces, glow-in-the-dark-constellation T-shirts. Mounted on the back wall are three video screens highlighting Discovery Channel programs (for commuters with time to kill). Another plus for commuters is the selection of toys (Space Blanket, Amazing Volcano, Chemistry Wiz) designed to delight—and edify—their stay-at-home kids. (From $3 for a tornado-maker to $28 for the shark's-tooth necklace to $200 for an indoor stone fountain to $595 for an ETX telescope.)

DISCOVERY CHANNEL STORE/*Grand Central Terminal, Vanderbilt Avenue and 42nd Street/808-9144*

SMARTCITY

Jewels in the Rough

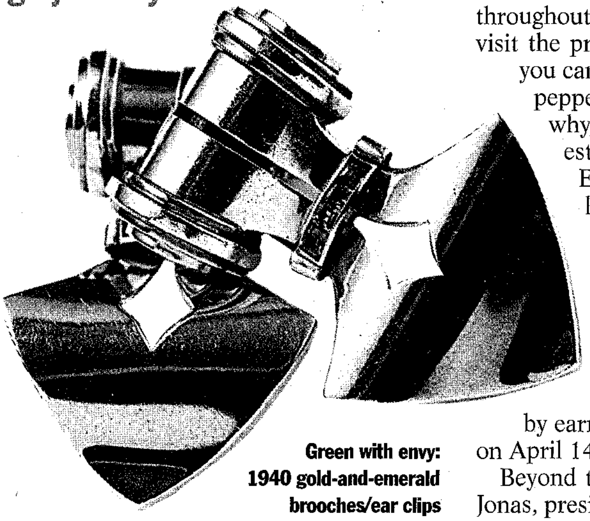
A primer on hunting for vintage jewelry.

By Stephanie Williams

SO YOU'RE NOT USUALLY A "JEWELRY person." Diamonds, pearls, gold chains, silver bracelets—your friends love them, and you agree that they're great, but generally you're not out shopping for such finery. Then, every so often, you covet something—an exquisite pendant, maybe, or an exceptionally tasteful watch—and the story's always the same: "Where'd you get that?" you ask the lucky owner, who tells you it was an inheritance from a rich, stylish relative.

But what if you have no relatives who are particularly stylish or rich (or generous)? What if you want a classic, timeless piece of your own old jewelry to love and to cherish but don't know where to begin looking?

Well, for starters, you need to figure out the lingo: Jewelry labeled "estate piece" is merely pre-owned. An "antique" should date from before 1900. "Period" and "vintage" items are usually from this century—maybe from the Art Deco (1920–1935) or retro (forties) periods—but *vintage* is most often used in conjunction with costume jewelry or watches. And it gets much more complicated. That's why it's a good idea to hit the bookstore and skim price guides to learn about the type of item you desire.



Green with envy: 1940 gold-and-emerald brooches/ear clips available at Sotheby's.

That way, you'll be ready to buy with confidence when you spot that once-in-a-lifetime piece. "If the beauty talks to you, you've got to go for it, because you'll never be able to acquire that object again," says Bonnie Selfe of Cartier, which almost single-handedly created the rabid market for such pieces in the late seventies, when the store organized the first exhibition of its old jewelry.

The other key for the uninitiated is to shop merchants you know you can trust—which is where this brief roundup of the best purveyors of old jewelry in the city should come in handy.

Bidding Time

Sotheby's *(1334 York Avenue; 606-7000);* **Christie's** *(502 Park Avenue; 546-1000);* **Christie's East** *(219 East 67th Street; 606-0400);* **William Doyle Galleries** *(175 East 87th Street; 427-2730)*

Don't be intimidated by the auctions; they're like jewelry schools that give you firsthand knowledge of hot styles and going rates. And Sotheby's and Christie's are hosting various jewelry sales throughout the week of April 12. Always visit the pre-auction exhibitions, where you can fondle the merchandise and pepper the staff with questions—why, for instance, does Sotheby's estimate that that gorgeous Etruscan Revival gold necklace with gold drop pendants, circa 1875, will go for $3,000 to $5,000? If you have hundreds instead of thousands to spend, head for Sotheby's Arcade sale, where they sell the cheaper stuff (a pair of gold-and-ruby earrings recently went for $747) on April 14 and 15, and Christie's East.

Beyond the big auction houses, Joyce Jonas, president of the American Society of Jewelry Historians, says you can "score big-time" when Doyle liquidates unclaimed safe-deposit boxes. Warm up for that yearly free-for-all (July 21) at the next estate sale (April 21). Prices start as low as $20 for costume-jewelry pins and break the $100,000 mark for multi-carat diamonds. (Or wait for Doyle's sale of better costume jewelry on May 12.)

The downside to an auction, of course, is that you buy as-is. "It's a real buyer-beware situation. Unless they blatantly misrepresent something, you own it," says appraiser Ralph Joseph, owner of the Jewelry Judge of Princeton. And even if you win the bidding war, you've also got to pony up a 15 percent "buyer's premium" plus 8.25 percent sales tax. So think before you raise the paddle.

In the Market

Chelsea Antiques Building *(110 West 25th Street; 929-0909);* **Triple Pier Expo** *(March 20–21; 255-0022);* **Gramercy Park Antiques Show** *(April 23–25; 255-0022)*

Antiques centers and flea markets carry the good, the bad, and the ugly: You have to sift through a lot of junk and damaged goods to spot the rare diamond in the rough. That's why experts steer you away from them. "A very sophisticated buyer can shop anywhere; the less sophisticated the buyer, the more so-

EXPERT TESTIMONY

Top Bottom-Feeders

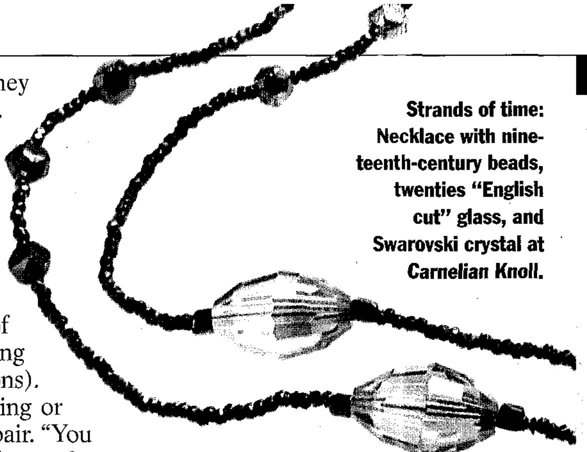
So you're determined to cook up some lobsters, and you've convinced yourself that you *can* work through the pangs of guilt that come with murder-by-boiling-water (and you're prepared to go through with it *even if your children name them*). But you're still utterly discouraged because of the sorry state of supermarket lobsters who languish at the bottom of their murky tanks with a certain dead-man-swimming ennui. Our suggestion? Follow the advice of Louis Rozzo of F. Rozzo & Sons (the 100-year-old seafood purveyors to such renowned establishments as Restaurant Daniel, Le Cirque 2000, and Nobu) and visit M.V. Perretti (107 South Street), down by the old-school Fulton Fish Market. "You can't get a better deal on lobsters in the city," notes Rozzo. With cash in hand (currently between $6.50 and $8.75 per pound) and the fortitude to show up between 4 and 8 A.M., intrepid New Yorkers can not only get their hands on some prized crustacea but also take a brief trip back in time. SAM GROBART

Photographs: this page, Steve Wisbauer; opposite, Michael Grimm (2).

phisticated an environment they should buy in," says Joseph. The three venues above are places where you're more likely to find knowledgeable, reputable dealers.

Be prepared to ask questions (Has the piece been altered?) and get your fingers dirty (rub along the mounting of a ring or across a chain, looking for rough edges or imperfections). Look for dark-gray lead soldering or other obvious signs of cheap repair. "You may love it and buy it anyway, but make sure that's reflected in the price," says Jonas. (That's the main reason the experts suggest you shy away from shopping for jewelry online at places like Ebay.com and the auction houses: You're going to want to feel the weight of the piece and examine it from all sides.)

Always get the following on paper: the name, address, and phone number of the dealer; the approximate date, materials, and condition of the piece; and a guarantee that you can get your money back if the dealer turns out to be wrong. If you're buying a major item, ask if you can have it appraised. "Any reputable dealer will let you, and you can let your purchase be contingent on that," says Lynn Ramsey, president of the Jewelry Information Center.



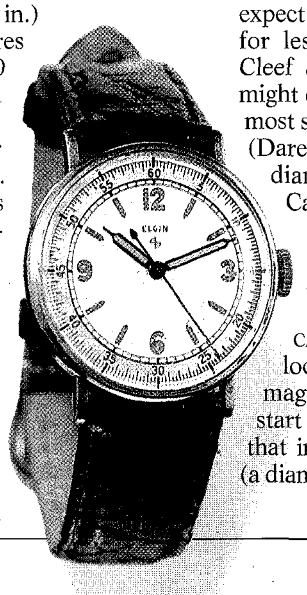
Strands of time: Necklace with nineteenth-century beads, twenties "English cut" glass, and Swarovski crystal at Carnelian Knoll.

Good Timing

Aaron Faber *(666 Fifth Avenue; 586-8411);* **Time Will Tell** *(962 Madison Avenue; 861-2663)*

Both of these major purveyors of old watches guarantee what they sell for a year. No matter where you shop, make sure the watch has its original movement (inner workings) intact. And ask if the movement is signed. (A different name inside doesn't necessarily mean you're getting ripped off, though. Some companies have used contractors; that's where your research comes in.)

Both of these stores have more than 1,000 working watches on hand, starting at around $400 for your basic Hamilton. At Faber, which has a bright, new redesigned location (which is also a good place to shop for old jewelry), you can spend $8,500 on an all-gold Rolex Submariner; they cost $19,000 new. Or you can buy a Tiffany platinum pocket watch from the thirties for $2,400 or Andy Warhol's thirties pink-gold Patek Philippe for $16,500.



Watch it: Elgin wristwatch, circa 1930, available at Time Will Tell.

Time Will Tell offers a smattering of kitsch—although if you must have that Ritz Cracker promotional watch from the seventies, it'll cost you $790. You can acquire a Vacheron & Constantin for around $2,000. Currently, you can also score a 1915 Rolex, complete with a unique silver "hunting case" that covers the face and makes the piece look like a pocket watch strapped to your wrist, for $3,500.

Hard Rockin'

Cartier *(153 East 53rd Street; 753-0111);* **Van Cleef & Arpels** *(744 Fifth Avenue; 644-9500);* **Fred Leighton** *(773 Madison Avenue; 288-1872)*

It costs nothing to waltz into Cartier and view a showcase full of history, including a pearl choker commissioned in 1913 by Edith Wharton (now $65,000), but don't expect to procure any of it for less than $10,000. Van Cleef & Arpels's estate prices might dip as "low" as $1,000, but most stuff there is kept in the vault. (Dare you ask to see the $250,000 diamond necklace worn by Neve Campbell to last year's Oscars?)

Fred Leighton's store, however, is the mother lode. The walls glisten with gems so bright that they should carry a warning sign: MAY CAUSE MIGRAINES. Leighton says he looks for "romance, history, and magic" in selecting his pieces, which start at around $2,000; there's plenty of that in his million-dollar "Tudor Rose" (a diamond-encrusted flower brooch that

continued on page 140

NAVIGATOR

Q: *I just got a letter from a distant relative in the Old Country. How can I have it translated?*

A: You might expect that if you received a letter in, say, Romanian, you'd want to look for a recent immigrant for maximum fluency—but that's not the way to the best results. "People should translate *into* their educated native language," says Patricia Besner of All-Language Services. "If someone was born in Romania but came here when he was 7, he's an English speaker, and he should be translating Romanian into English, not the other way. I can count on one hand the number of people who can translate well both ways." All-Language is capable of dealing with 59 tongues, and the company literally goes to the ends of the earth to solve special problems. One ad agency, says Besner, asked, " 'Can you get this in Aleut, or Hawaiian?' We had a former staff member in Hawaii and a former client in Alaska who put us in touch with someone who did the job." There's no fixed price scale, because, says Besner, some materials are far more difficult or require more research than others. Emergency rates apply, too: All-Language is open 24 hours a day, seven days a week. Call 986-1688 for a quote.

You might also try the Editorial Freelancers' Association (929-5400). This professional network often puts calls for book-length work on its job-postings board. Pricing is again sort of ad hoc, since individuals set their own rates.

If all you need translated is a few words, there's no need to seek out a professional polyglot—just find a PC. Try babelfish.altavista.digital.com, which will translate English to or from French, Spanish, Italian, German, or Portuguese. Don't try anything more than a couple of words or a baby-simple sentence, however. We offered it the first verse of "Heartbreak Hotel" to translate into German, then back to English; what it cooked up was "Since my baby left me, I found a new workstation, in order to remain, down at the end of the lonely road, down in the Heartbreakhotel." We suspect, however, that it may be somewhat more forgiving to the lyrics of David Hasselhoff.

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The Wet Look

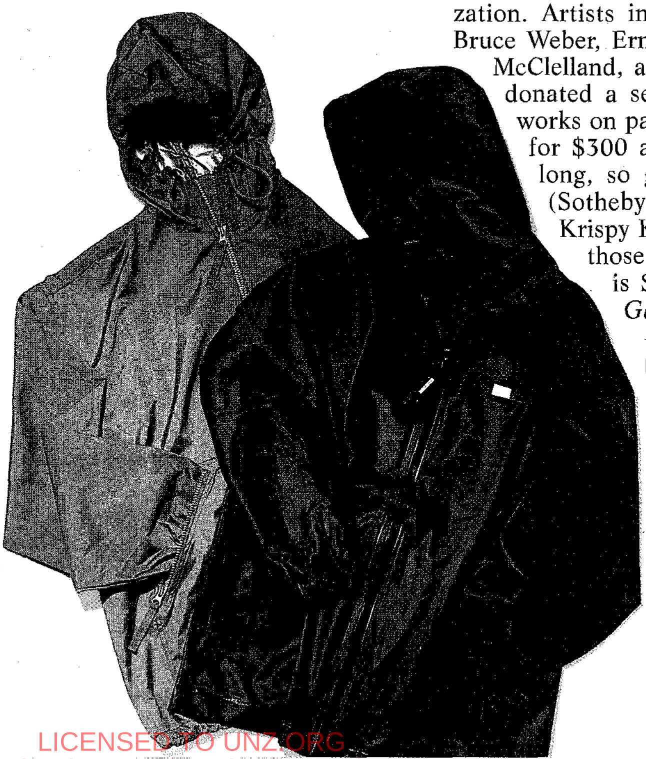
Spring showers needn't **dampen your style***:*
See these **rainbow-colored** *storm stoppers.*

FOR THIS YEAR'S APRIL SHOWERS, STAY dry with rugged, outdoorsy rain gear in colors that won't get lost in the fog. The fashion crowd is braving downpours in roomy ponchos à la Ralph Lauren or Louis Vuitton, or throwing anoraks over jeans or pretty spring dresses. Here, some options to keep you (and your budget) on the sunny side.

Plastic ponchos are cheap and plentiful at army-navy shops. For a chic transparent one, head for **Weiss & Mahoney** (top right; $4). For hip street style that's somewhat less cumbersome, try **Old Navy**'s snappy, orange rip-stop pullover (below left; $29), or dress like a kid again in classic rubber rain gear from **Tommy Hilfiger**—the red, mesh-lined windbreaker is guaranteed to make a splash (below right; $49 at Macy's).

To keep your toes warm and dry, order a pair of bouncy rubber ankle-Wellies from the **Eddie Bauer** catalogue (top right; $38). And don't forget to maintain costly blow-outs with a wide, wind-repellent umbrella. Try **Echo**'s super-sturdy full-size version from Tribeca Luggage (top right; $24) or cheery stow-away minis (in green, yellow, pink, and blue; $16 at **Bigelow**).

Weiss & Mahoney, 142 Fifth Ave., near 19th Street (675-1367); Old Navy, 503 Broadway, near Broome St. (226-0838); Macy's Herald Square (695-4400); Eddie Bauer (800-426-8020); Tribeca Luggage, 295 Greenwich St. (732-6444); C.O. Bigelow Chemist, 414 Sixth Ave., near 9th St. (533-2700).



Picks of the Week

Sulka, the pricey Park Avenue menswear boutique that's known for such covetable luxuries as cashmere socks, is usually affordable only to a select few. But at the warehouse sale, you can pick from a huge selection of hand-tailored clothing that's up to 75 percent off: Suits are now $528–$713, trousers are $49–$124, sweaters are $56–$624, and shoes are $88–$106. *111 Eighth Ave., near 15th St., fifth floor; A.E., M.C., V.; Mon.–Thurs. 9–6; 3/15–3/18.*

Unframed VII is the seventh annual contemporary-art sale to benefit CRIA, a Manhattan-based AIDS-research organization. Artists including Jeff Koons, Bruce Weber, Ernesto Pujol, Suzanne McClelland, and others have each donated a series of 50 or more works on paper that will be sold for $300 apiece. Lines can be long, so get there *very* early (Sotheby's is passing out Krispy Kremes and coffee to those waiting). Admission is $10. *Charles Cowles Gallery, 420 West*

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photographs by Tommy Naess.

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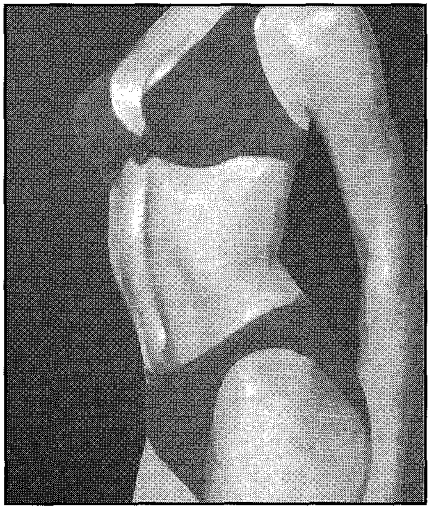

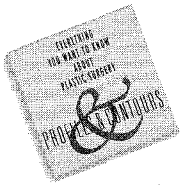
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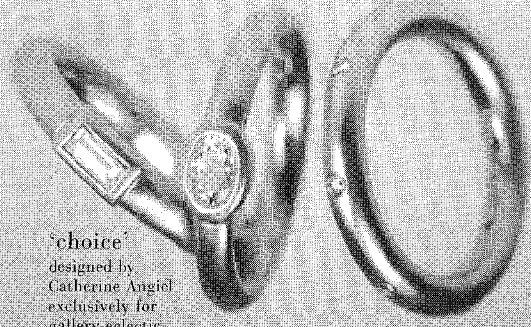

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SALES & BARGAINS

Broadway (924-3934); M.C., V., checks; Sat. 10–4; 3/20.

Addison on Madison's Egyptian-cotton dress shirts are usually $65–$79. Now about a third of the stock is marked down 30 percent. Styles include spread, tab, point, and button-down collars, and French cuffs. Neck sizes 14½ to 17¾, sleeves 32–36. Ties are 30–65 percent off, from $25 to $55. *698 Madison Ave., near 62nd St. (308-2660) and in Trump Tower, 725 Fifth Ave., near 56th St. (752-2300); A.E., M.C., V.; Mon.–Sat. 10:30–6:30; 3/15–3/27.*

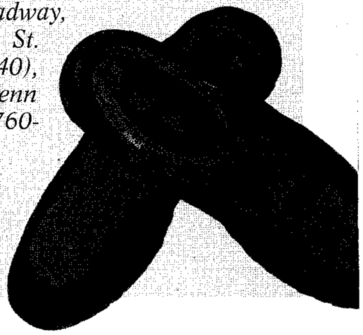
Fossilglass's handcrafted, textured glassware is usually available only at stores like Barneys and ABC. But at the showroom's moving sale, items are at least 75 percent off the original retail prices. Stock up for summer weddings: a serving bowl is $35; a serving platter is $15; a few pastel-tinted drinking glasses are from $5 to $15 apiece. *430 Greenwich Street (966-2798); cash only; Thurs.–Fri. noon–8, Sat. 11–6; 3/18–3/20.*

The Pillowry has long been a favorite of decorators, movie stars, and Upper East Siders for pillows made from antique and vintage fabrics. At the sale, all are 25 to 40 percent off: Kilim and knotted styles are $40–$200; tapestry and needlepoint are $300–$1,600; silk are $125–$665; and kilim rugs are half off, from $175 to $2,250. *132 E. 61st St. (308-1630); M.C., V.; Mon.–Fri. 1–6:30 or by appointment; 3/15–3/26.* ■

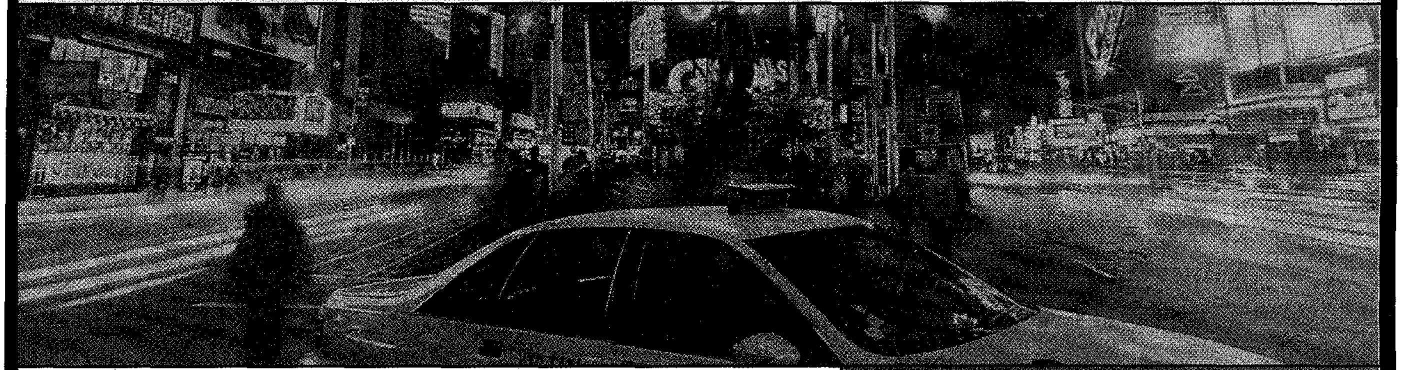
ALWAYS A DEAL

Surf 'n' Turf

DREAD THE STENCH OF ROTTING, rained-on espadrilles? To keep your sandals dry this spring, invest in a pair of drizzle-friendly, weirdly cool **Surf Mocs** ($6 at Kmart). The tread-sole rubber-and-mesh slip-ons look like they're made for clambering over coral, but they're even chic-er for hopping puddles. Of course, they dry in a flash. We like them in royal-and-black (pictured). *Kmart, 770 Broadway, at 8th St. (673-1540), and 1 Penn Plaza (760-1188).*



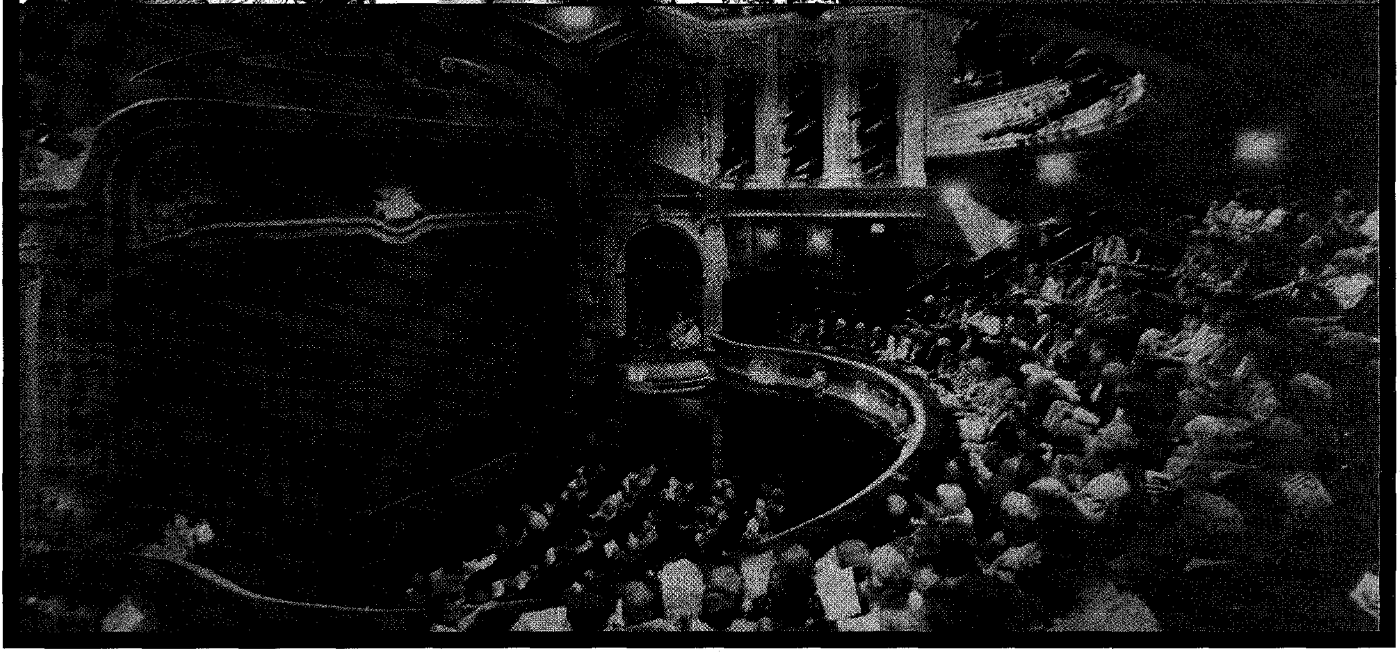
Photograph by Shyama Patel.



BEST OF BROADWAY

PULSING WITH ENERGY AND STAR POWER, THESE HITS EVOKE A SPECTRUM OF EMOTION

THE MOMENTUM ON BROADWAY HAS BEEN BUILDING STEADILY OVER THE PAST FEW YEARS. IT SEEMS THAT ALMOST EVERYONE—FROM THE DIE-HARD FAN TO THE MILDLY CURIOUS—IS BROADWAY BOUND. AND CAN YOU BLAME THEM? WHILE THE GREAT WHITE WAY CONTINUES TO DISH UP AN ENTERTAINMENT EXTRAVAGANZA, DIG IN TO SOME OF THE ENTICING CHOICES. HERE, WE TEMPT YOU WITH SOME OF BROADWAY'S BEST.



SPECIAL ADVERTISING SECTION

JEKYLL & HYDE

This March, *Jekyll & Hyde* begins its third killer year at Broadway's Plymouth Theatre. Based upon the classic Robert Louis Stevenson novella, this musical sensation continues to breathe new life into the timeless tale of good and evil. With its heartbreaking love story and blood-curdling thrills, its powerhouse performances and unforgettable score, this is the musical blockbuster of your grandest dreams–and darkest nightmares.

England, 1855. Dr. Henry Jekyll was the toast of London society. But while he was welcomed in the finest establishments, he was only truly happy in his laboratory. His days were spent in the single-minded pursuit of medical advances well beyond the imagination of his colleagues. His nights were another story. "The show is a phenomenon!" says *The New York Times*. "A dark, flashy spectacle that blows the roof right off the theatre!" exclaims Gannett Newspapers.

Jekyll & Hyde. On Broadway at the Plymouth Theatre. Isn't it time you found out what all the screaming is about?

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236 W. 45th St.

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www.Jekyll-Hyde.com

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From the composer of Broadway's *Jekyll & Hyde* and *The Scarlet Pimpernel* comes the musical event as big as America itself.

More than 100 years ago, this relentless battle for honor and glory pitted North against South and brother against brother as it tore the nation in two. But beyond the bugle calls and battlefields lay the stories of real people. The people who would risk their dreams–and in some cases their lives–for what they believed in.

This spring, their heartbreak, their courage, their stories come to life in *The Civil War*, our story in song.

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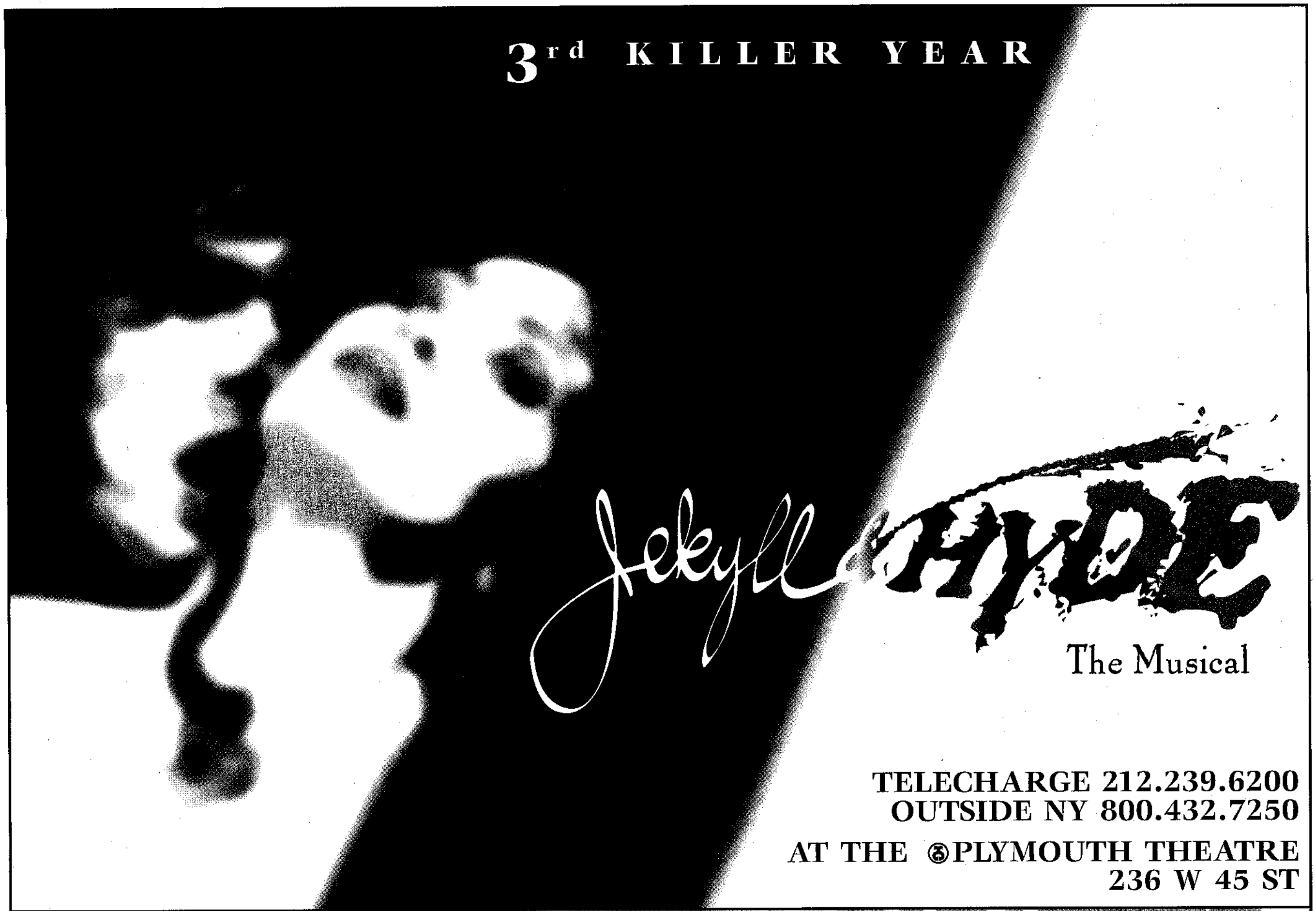

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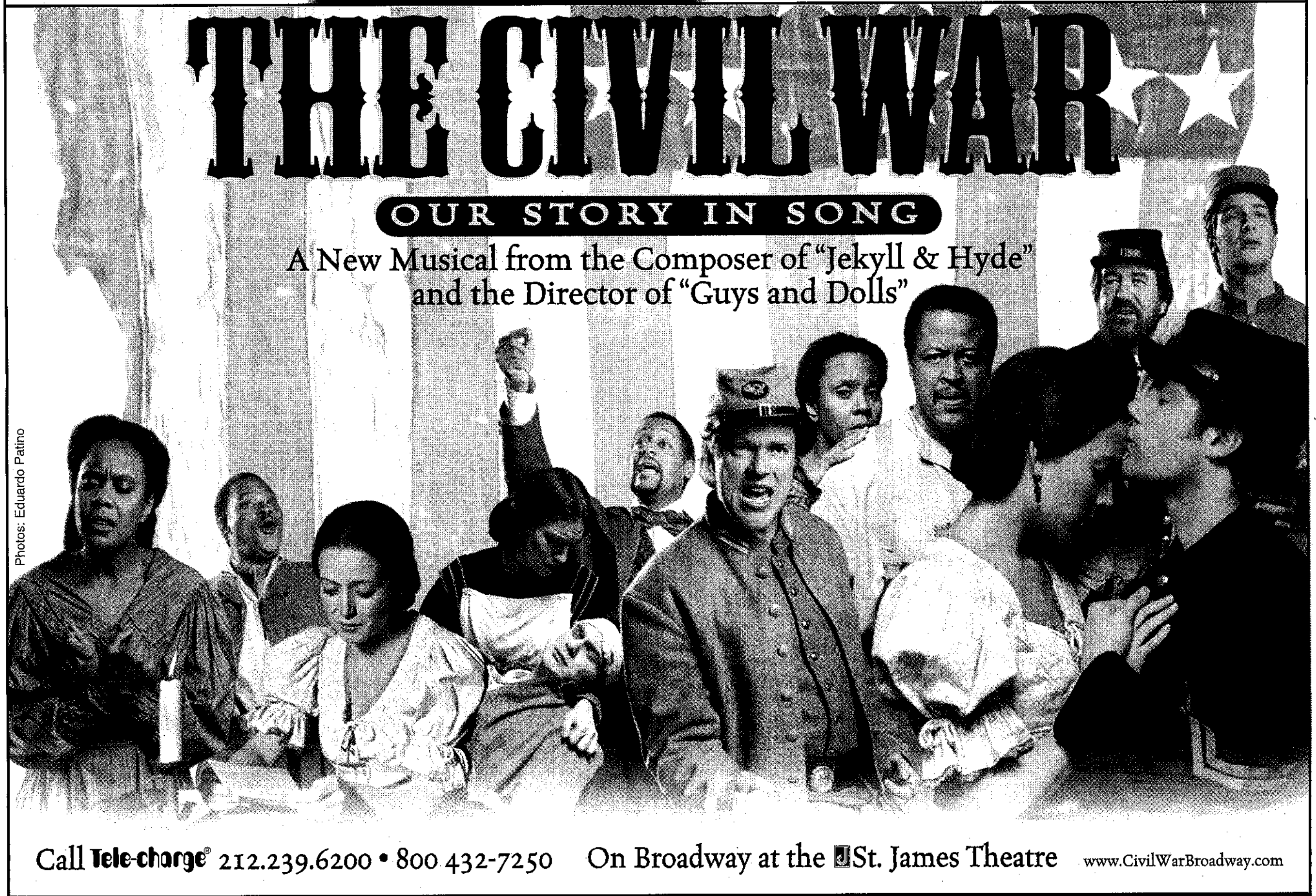

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YOU'RE A GOOD MAN, CHARLIE BROWN

It's the Great White Way, Charlie Brown! We've all grown up with them (even though they don't look a day older), and now Snoopy, Linus, Lucy, and all the Peanuts gang are Broadway's newest stars. The critics have welcomed this updated take on the smash-hit musical–which ran for four years back in the '60s–like the cherished old friend it is. The *Associated Press* says it's "guaranteed to cheer the hardest heart," and *USA Today* calls it "great for kids and even better for adults."

Understanding the secret of Peanuts' popularity and longevity–the gang turns 50 this October–is a lot easier than trying to get a second look from that little red-headed girl, getting that kite off the ground, or chasing down that infamous Red Baron from your doghouse.

Whether you're a grown-up Gothamite who's shared neuroses with Charlie Brown all these years or a young, Nickelodeon-watcher still tuning in to his daily cartoons, happiness is having a friend in his very own musical. And as The *Star-Ledger* says, "Good grief! You're a hit, Charlie Brown!"

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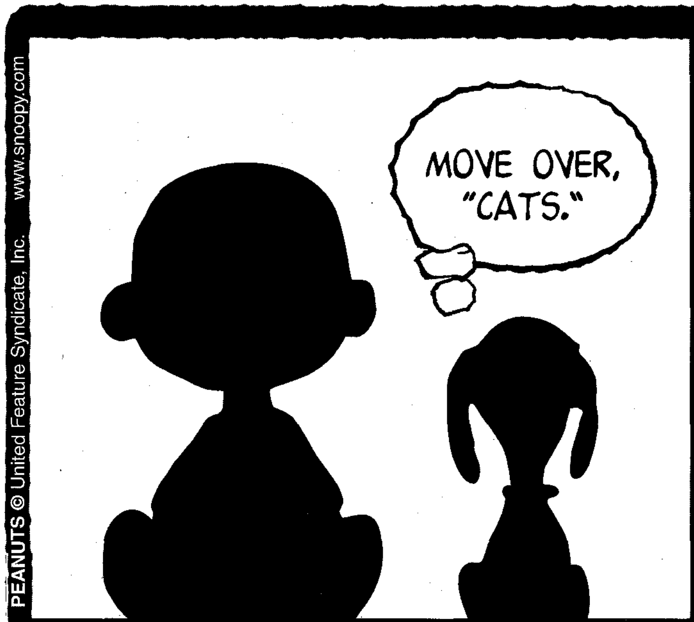
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"MIRACULOUS JOY!"
—New York Post

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After earning the 1998 Olivier Award for Best Musical in London and dazzling Broadway audiences for five years, Disney's *Beauty and The Beast* has secured its place as the theater world's most enchanting musical. And now, the magic continues as Andrea McArdle, Broadway's original Annie, joins the cast as Belle.

With an Academy Award-winning score, unforgettable characters, and eye-popping special effects, Disney's *Beauty and the Beast* truly is more magical than humanly possible. And with productions having amazed audiences in more than 40 cities worldwide, this "tale as old as time" continues to delight a new generation of theater fans. Syndicated columnist Liz Smith says, "Disney's *Beauty and the Beast* is the most lavish, opulent show ever!" and Joel Siegel says, "You'll have the time of your life!"

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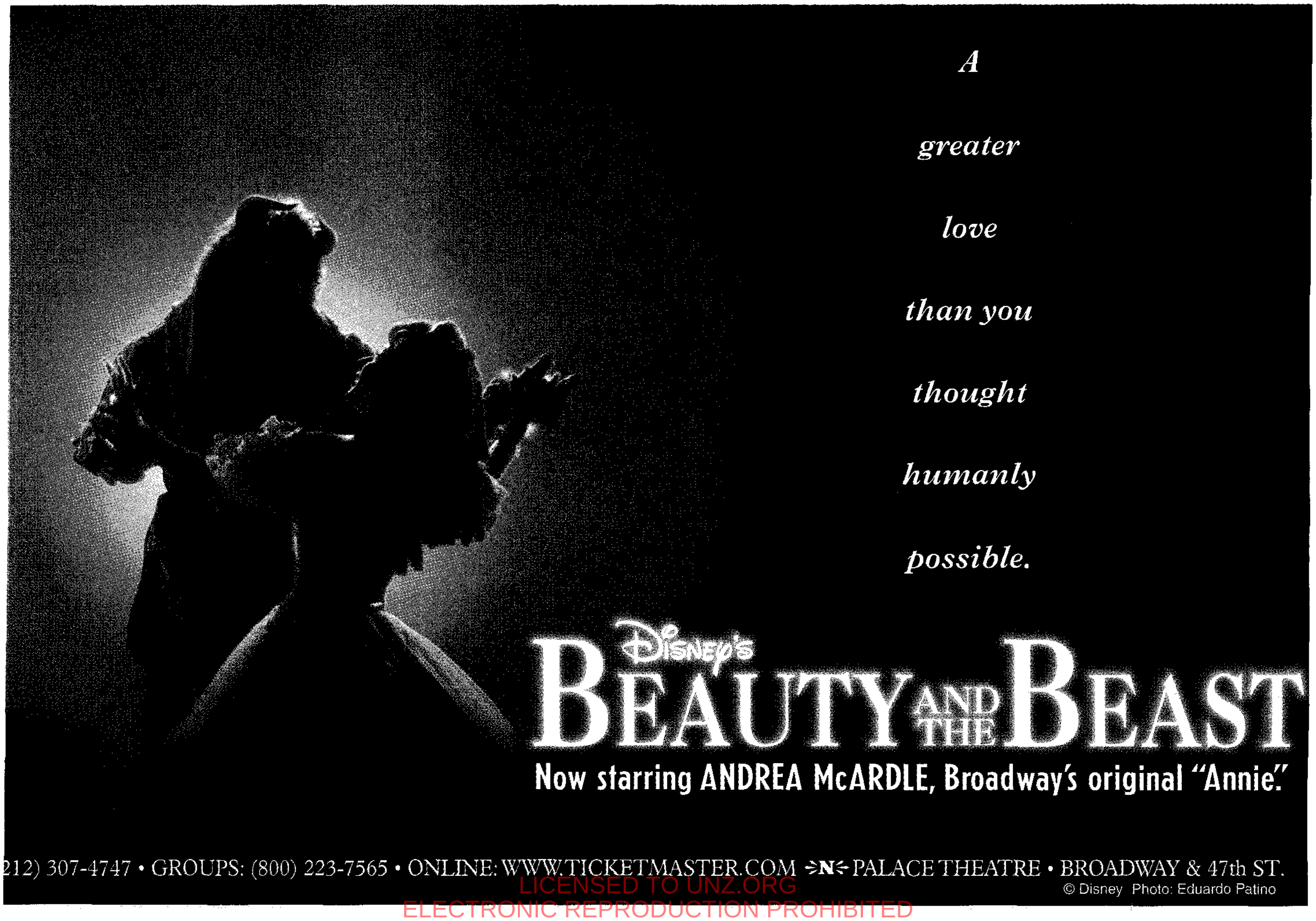
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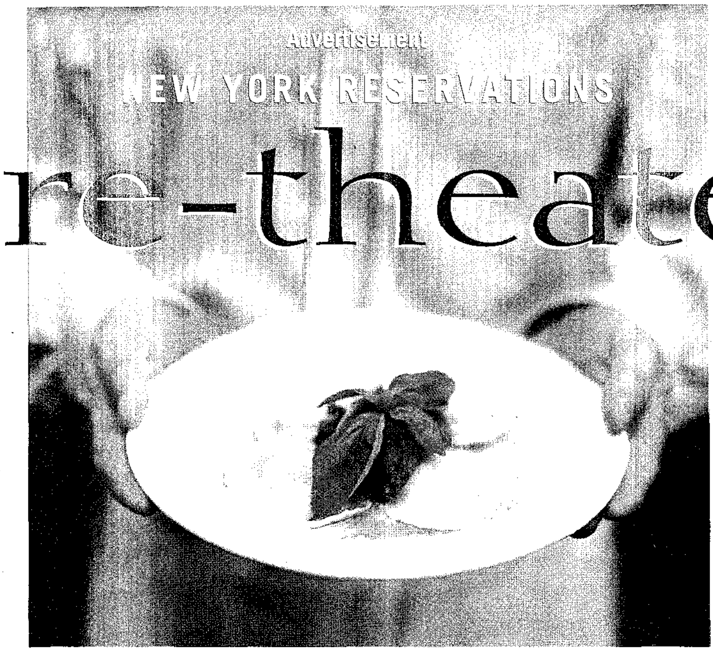

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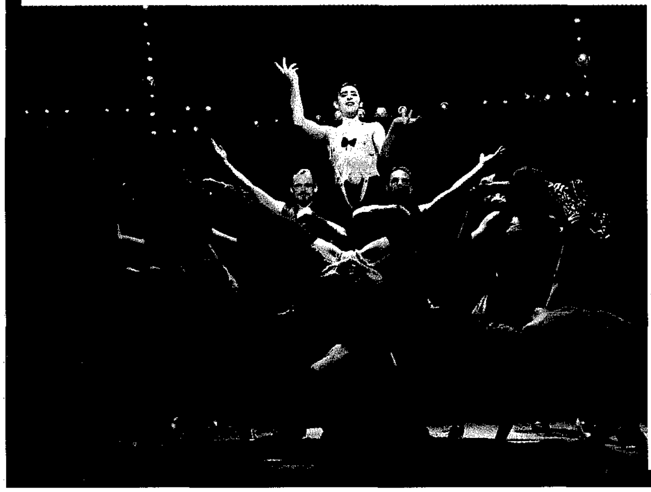

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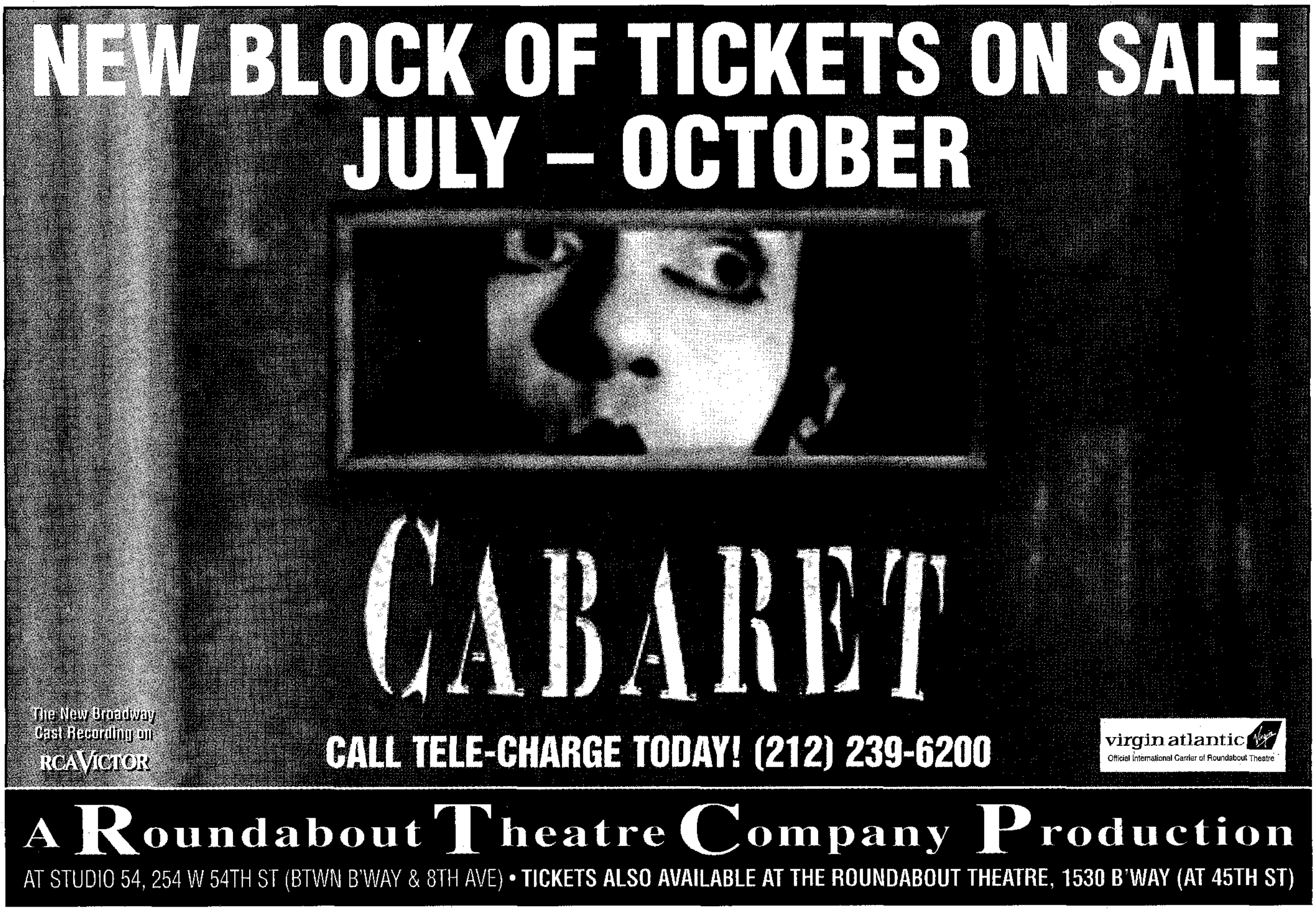
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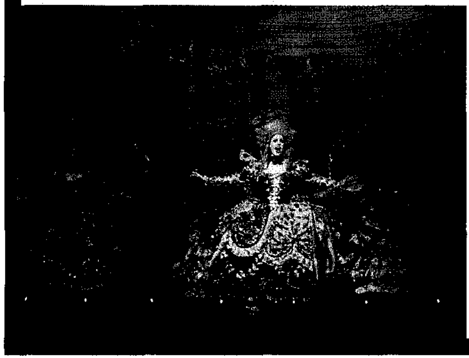

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MOVIES PETER RAINER

Family Business

In 'The Deep End of the Ocean,' a boy and his family are reunited after nine years, and the transition is grueling; recalling Stanley Kubrick's furious entertainments.

WHEN WE FIRST SEE BETH CAPPADORA (Michelle Pfeiffer) in the uneven but affecting **The Deep End of the Ocean**, she's bundling up her three young children for a trip to Chicago for her fifteenth high-school reunion. Her happiness with her brood is palpable—it's close to exultation. Her husband, Pat (Treat Williams), who runs an Italian restaurant in Madison, Wisconsin, basks in the warmth. If Beth represents the maternal ideal, Pat is its masculine counterpart—the provider as patriarch. Though the film starts out in 1988, the Cappadoras seem right out of a spiffy fifties-era sitcom. Their radiance is practically a manifesto. It's telling us there is no better way to live.

The retro mood is a setup for the shock that soon follows, as Beth's 3-year-old son Ben, left alone for three minutes with his 7-year-old brother Vincent, vanishes in the bustling lobby of the reunion hotel. It's as if at this moment the real world—the howling world blocked out by the Cappadoras' bliss—suddenly breaks through. The setup is reminiscent of those horror films where you just know something bad is going to happen because everything is looking *too* good. And yet there's a stark realism in the way Beth is jolted into terror; this, too, is the way life can be.

Nothing else in *The Deep End of the Ocean* matches the extended sequence in which Beth—disbelieving at first, then stunned, then raving—comes apart. It's like watching a slow-motion explosion. Ulu Grosbard, directing from a script by Stephen Schiff based on the Jacquelyn Mitchard best-seller, keeps the focus squarely on Beth, as her friends, the police, and, finally, Pat crowd the scene. Her brimming, aghast eyes seem to fill the frame. The reassurances she is given about Ben's return are weightless. Dread has already taken her beyond all that.

What eventually becomes clear is that Ben—despite community-action volunteers and an intense police search and a cover story in *People*—is gone, kidnapped. But the movie isn't about how a family copes with its baffling loss. That's just the beginning. Nine years later, after the Cappadoras have picked up the pieces and moved to Chicago, Ben re-enters their life, innocently, as a neighborhood kid who offers to cut their lawn. Beth, who had been a professional photographer, stares at the boy, now called Sam (Ryan Merriman), and it's as if she's looking at a phantasm. While he mows, she clicks away in secret, and when she develops the pictures, you don't expect his image to emerge. He's a mirage. It's only when his fingerprints check out that this mirage is made flesh.

The Deep End of the Ocean is a very scrupulous piece of work. I'm tempted to call it a superior TV movie-of-the-week, except some of it, notably the performances of Pfeiffer and Jonathan Jackson, who plays the 16-year-old Vincent, resonates in a way unfamiliar to that tamped-down genre. Still, as the film begins to expand on the Big Issues—the meaning of family and all that—it loses its withering power. Sam has been raised by a kind man (John Kapelos) who doesn't suspect the boy's history; it is he whom Sam considers his true father even when, somewhat against his will, he moves back with the Cappadoras. Vincent resents Sam's presence, while to Beth and Pat he's regarded as the dauphin. Everything in the film plays out with textbookish intent; each scene makes its clinical point. Beth feels guilty for what happened to little Ben; so does Vincent. Pat wants his harmonious homestead back; Beth realizes that's a pipe dream. Meanwhile, Sam, at worst, just seems bummed out. The filmmakers have idealized even his pain.

The emotional resolutions aren't pat, exactly. But they're not messy either, and for material this inherently volatile, that seems like a cheat. We see Beth go from being the most devoted of mothers to becoming a selfless archangel willing to lose her son again for his own well-being. She wants Pat to know that the storybook family he has in his head doesn't exist. The film would have been strengthened if Beth also realized that her family even before the kidnapping didn't fully exist, either; that all that lovey-dovey sitcom sweetness was a bit hysterical. Beth is sanctified for our benefit. She's a role model of how to cope in a crisis.

Pfeiffer's performance is best in

Photograph by Eric Lee/Mandalay Entertainment.

Scrupulous work: *Reunited* mother and son (Michelle Pfeiffer and Ryan Merriman) in *Ocean*.

the early scenes, before she's required to be valiant. Watching her come apart is doubly harrowing because at first she seems so vibrant. Convinced Ben is lost forever, she takes to her bed for days; sorrow makes her a zombie. It's one of the most harrowing portraits of heavy depression I've ever seen in a movie. Pfeiffer may be a delicate, fine-boned beauty, but she's one of the least fragile actresses on the planet. When she takes you into a character, into a mood, you're pulled in all the way, whether she's slithering across a piano top and singing "Makin' Whoopee," in *The Fabulous Baker Boys,* or shimmering with frail virtue as Madame de Tourvel in *Dangerous Liaisons.* She can make the loss of innocence tragic; she can make seductiveness seethe. I've always wished she would play Chekhov—*Uncle Vanya,* to be precise. What a Yelena she'd make! (Julianne Moore, who has something of Pfeiffer's range and resplendence, played her in Louis Malle's great *Vanya on 42nd Street.*) Pfeiffer is rare among great beauties in that she doesn't act as if the spotlight was invented solely for her. In her scenes with other actors, she confers her glow, and the inspiration is often returned.

Pfeiffer must have inspired Jonathan Jackson. Near the end, when Vincent has made himself an outcast, Beth visits him in jail, and the alternating current of hurt and adoration and shared remorse between mother and son makes the screen crackle. Vincent is never more his mother's child than in this moment. They even begin to *look* alike. *The Deep End of the Ocean* stays mostly in the shallows, but in scenes like this, it's full fathom five.

IN BRIEF: IN 1927 BERLIN, THE LEGENDARY A cappella ensemble the Comedian Harmonists began an international career that abruptly ended seven years later; three of the vocalists, including its founder, Harry Frommermann, were Jewish. In many ways, the movie **The Harmonists** that German director Joseph Vilsmaier has made about these men is strictly Hollywood: The mild-mannered Harry and another singer, the blustery, cigar-chomping Biberti, are in love with the same woman; the group's rising fame is charted as if they were the Supremes; a few of the Nazis, such as the notorious Julius Streicher, are shown to have a soft spot for schmaltz; and so on. But the story of the Comedian Harmonists, who brought to the waning days of Weimar a bubbly frivolity, is a rich one. Rich enough to keep you watching and wanting to know more. The destruction of the arts in Germany by the Nazis is usually framed in terms of high culture. Here's an instance of pop culture being blown apart. ▬

Peter Rainer's 1998–99 reviews are available at **newyorkmag.com**.

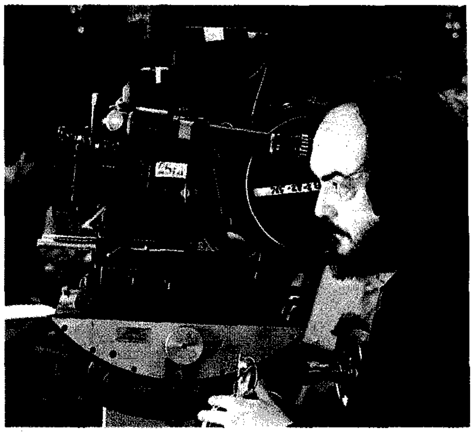
KUBRICK: A FIERCE COMIC ANGER

AMERICAN ARTISTS ARE SUPPOSED TO be voluptuously engaged with the world. The crabbed, cloistered types are okay for the Europeans, but we want our geniuses to go fifteen rounds with the Zeitgeist. **Stanley Kubrick**, who died at 70 on March 7, was a king-size anomaly in the genius-artist annals. He was an American—Bronx-born, no less—who lived out his last four decades in England. Notoriously reclusive, he nevertheless made movies—especially *Dr. Strangelove, 2001: A Space Odyssey,* and *A Clockwork Orange*—that functioned as tuning forks for an entire generation. His films picked up the vibrations in the national static, and so he was dubbed a seer, even when, as in *2001,* it wasn't at all clear what he was seeing. Just what was that black slab supposed to symbolize anyway? Was the Star Child really *meant* to look like Keir Dullea, or was it just a lucky coincidence that Keir Dullea looked like a fetus?

Maybe obfuscation was the point: With his unprecedented freedom from studio interference and his commandant's temperament, Kubrick was the control freak as guru, yet he allowed his audiences to design their own meanings from his movies. And so *Dr. Strangelove* could be discussed with equal conviction as an antiwar screed or as a great big nihilistic cackle for people who really *had* learned to stop worrying and love the bomb. *2001* became the ultimate head-trip movie because it made everybody think they were dreaming their own trip right alongside Kubrick's—it made you think you were a guru, too. *A Clockwork Orange* was framed as a freaky indictment of totalitarian thuggery, but Kubrick made the savagery in it the most delicious item on the menu.

For much of his career, Kubrick was hailed for the fierce misanthropy of his vision. But the true misanthrope still connects to the idea of human possibilities, if only to reject it, whereas Kubrick, at least post-*Strangelove,* was enraged by the realization that human beings aren't as perfectible as machines. (One of his aborted projects, along with a Napoleon epic that would have starred Jack Nicholson, was a movie about artificial intelligence called *AI.*) He had the distinctly modern gift of making hardware seem oracular. Sensuality for him would not be found in coital couplings but rather in the sweet lubrications of high tech. What you feel close to in his later movies is not the people but the production design, the tracking shots, the fanatic detailing, the doomy abstractions. There is more sex in the docking of the spaceships in *2001* than in all the rest of his oeuvre. His just-completed final film, *Eyes Wide Shut,* starring Tom Cruise and Nicole Kidman, is rumored to be intensely erotic. May I eat my words.

Movie directors often become famous for the films that set them apart from mere mortals. The Fellini who made *La Dolce Vita* and *Satyricon* and all those other apocalyptic orgies is the certified genius-visionary, but the Fellini who made *I Vitelloni* and *La Strada* and *Nights of Cabiria* is the true artist.



***Mad*-ness: Kubrick filming *The Shining* in 1980.**

Kubrick is perhaps the greatest exemplar in movies of the director as oracle, but some of his prophesying—like *Barry Lyndon* and *The Shining* and *Full Metal Jacket*—is smoke and mirrors. The Kubrick I love is the early one—the prodigy who made the crackerjack caper *The Killing;* the almost scarily intense pacifist World War I movie *Paths of Glory;* the stirring *Spartacus,* still the best of the Roman epics; and the two greatest and most original larks of the sixties, *Lolita* and *Dr. Strangelove. Lolita* is like a compendium of everything that had been done in comedy up to that time: a screwball romantic farce crossed with slapstick tragedy and presided over by Peter Sellers's hepcat scattershot torments. *Dr. Strangelove* may be the lead-in to Kubrick's subsequent dystopian funk, but it's the funniest dystopia on record, with some kind of classic scene going on every minute. Kubrick's mystique should not be allowed to obscure the great and good work he did when he was being just a plain old artist-entertainer. P.R.

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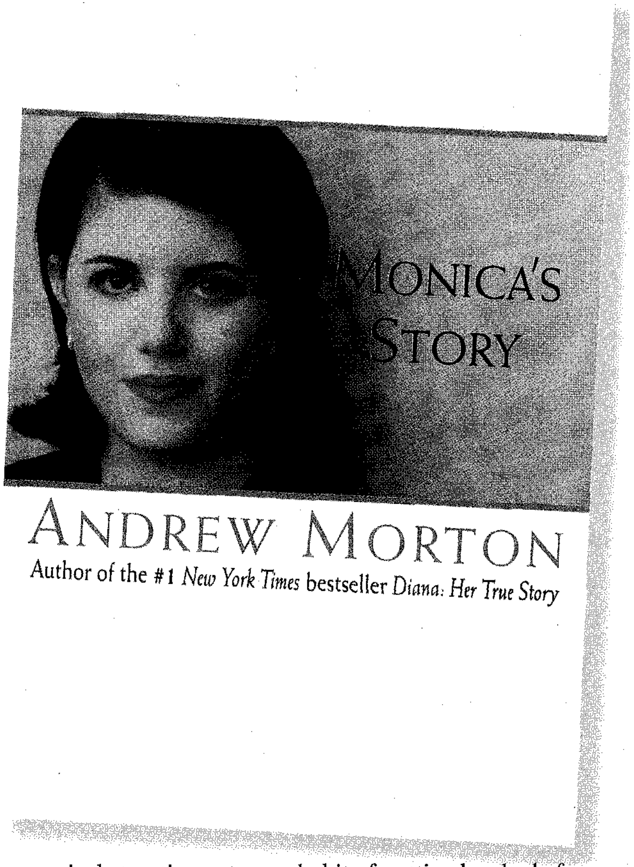
BOOKS **WALTER KIRN**

Lewinsky in Oz

Dorothy had ruby slippers; Monica had presidential knee pads. Dorothy had the wicked witch; Monica had Linda Tripp. And guess who the wizard is.

Monica's Story
BY ANDREW MORTON
St. Martin's Press; 288 pages; $24.95


MONICA'S STORY
ANDREW MORTON
Author of the #1 New York Times bestseller Diana: Her True Story

IF, INSTEAD OF A THERAPIST, MONICA LEWINSKY HAD seen a movie critic or a comparative-literature professor during her sojourn in Washington, D.C., she might have learned that her essential problem isn't low self-esteem or sex addiction but a tendency to perceive the world as melodrama. How else to explain the uncanny resemblance between *Monica's Story* and *The Wizard of Oz*? Can it be a mere coincidence that both tales tell of a kind young woman, uncommonly trusting and pure of heart, who travels over the rainbow to a grandly corrupt imperial city where she encounters an all-too-human wizard, is set-upon by a wicked witch, and finally awakens from her bad dream to realize that there is no place like home? Chance cannot account for such close parallels. In her own fairy-tale image of herself, Monica is Dorothy with a wardrobe, and if she still has difficulty acknowledging the messy realities of her scandalous journey, it's because she has yet to lift her dazzled eyes from the Yellow Brick Road.

In Andrew Morton's retelling of the fable, our heroine is hardly a seductress; she sets out for Washington full of high ideals garnered from her college psychology courses. A sensitive misfit still smarting from the pain of not being properly invited to one of Tori Spelling's birthday parties, she wins her internship by writing an essay on "the need for psychologists to work in government to understand better 'the human dimension' in society." (Once she reaches her destination, she even gives the president/wizard a book, *Disease and Misrepresentation,* to aid him in his initiative on race.) It's hardly her fault that when she lands in Oz, she's tantalized by "the smell of eucalyptus wafting along the powder-blue carpeted corridors . . ." and awestruck by the charisma of the great leader. As her good-witch mother now observes, as fully immersed in mythical thinking as her ruby-slippered daughter: ". . . she knew very little of the real world. She was an innocent abroad in a very sophisticated and cynical town."

Monica's all-American innocence is the key to her subsequent adventures, and to her seeming inability to understand her persecution for them. Despite her blossoming sexuality, which excites such bitter envy in Oz's reigning hags (Hillary Clinton, whom she vanquishes on arrival, and Linda Tripp, who tries but fails to slay her), Monica is a pre-ethical being, short on conscious morality but bursting with instinctive virtue. In pretty much every chapter, Morton takes pains to remind the reader of his heroine's elemental goodness. "One of the most attractive things about Monica is that she is never mean-spirited." (This despite her avowed wish to claw the flesh of Tripp.) Indeed, if Monica has a fault, it's an excessively trusting nature, a habit of putting loyalty before sense. In accordance with Monica's simple, girlish outlook, people who fail to see her golden soul, such as the White House's female palace guards who banished her to the Pentagon, are "meanies." So convinced is Monica of her fundamental nobility that when she's finally confronted by Starr's henchmen, she allegedly steels herself by thinking back to a student essay on Hannah Senesh, a Hungarian Jewish poet who was tortured and shot by the Nazis for failing to yield to their interrogations. Monica's mother even goes so far as to compare her poor baby to Anne Frank.

Monica had a heart, and she had the nerve. So what was she missing?

Everyone takes advantage of Monica's trust, starting with the president. He too is a kindly soul, at bottom, but power and privilege have made him hard and sly. Still, she sets out to help him, to ease his loneliness. He's just a man, after all, and in a surprising number of cases she takes time out from their sessions of sexual healing to console him for grievous personal losses: the death of a soldier in Bosnia, of Ron Brown, of Admiral Boorda, of Betty Currie's brother. And if, as often happens with the president, grieving segues into foreplay, Monica sees nothing odd in this. Instead of evidence for sociopathy or latent schizophrenia, his shifts of focus between love and death are poignant reminders of the burden of power. "... They chatted away far into the night, the President enthralled, actually sexually aroused, by her excited description of the trip to Bosnia. She told him how proud she was to be an American when she saw how the U.S. troops had helped to restore sanity and give hope to this war-torn land."

No good deed goes unpunished, of course, and eventually the president disappoints her by promising a homecoming to the White House that he has no intention of delivering. This small betrayal is nothing, however, compared to the evil sorcery of Tripp, who "brainwashes" Monica. Like Dorothy in the poppy field, Monica is put to sleep by Tripp, her will anesthetized. Assisted by malevolent flying monkeys (one of Starr's men is compared to a dog, while another is a "revolting specimen of humanity"), Tripp at last maneuvers Monica into the special prosecutor's dark castle, where Monica contemplates jumping out the window rather than hurting the man she loves by compromising her code of loyalty. Tortured by the "image of a shackled Susan McDougal," Monica's mother rushes to her aid, though, and together the two stand firm against their enemies. Soon, Monica's father, partially estranged from her, joins in her defense and proves his valor. Like the Cowardly Lion, he finds inside himself a warrior spirit that none were sure he had. By means of sheer mental toughness and solidarity, the reunited family overcomes Starr (whom the overstimulated Morton dubs "a personification of the 'Big Brother' of Orwell's future"), and Monica, sadder and wiser, learns a lesson that, deep down, she probably always knew. Back on the farm, what she wishes for now is "to find a loving partner, start a family, begin a useful career." And true to her youthful ideals as a crusading psych major, she is even considering "undertaking volunteer work with disadvantaged children, teaching them reading skills."

Monica has matured, her book assures us, and entered an "emotional convalescence." One pictures her as one imagines she might picture herself. Like Dorothy, she lies in a sunlit sickbed, both grateful to be home and yet still weak after being whirled in the tornado. Around her, half-familiar faces look down, shining with sympathy. Even the president has wished her well. Unlike her Kansas predecessor, though, Monica hasn't quite shaken off her Technicolor dreamworld. She sees herself still as a fairy-tale heroine, beset by snarling meanies and winged monsters. One wonders if she will ever fully wake up. ▬

Walter Kirn's 1997–99 reviews are available at **newyorkmag.com**.

SHORTS

HOW DOES AN ORDINARY PERSON BECOME extraordinary? Carolyn See's novel **The Handyman** (Random House; $22.95) follows a young man through the summer of his transformation from unexceptional postgraduate layabout to celebrated twenty-first-century painter and cult hero. After an aborted attempt to enroll in the École des Beaux-Arts, Robert Hampton lands in Los Angeles, where he becomes a doer of odd jobs. He encounters a (slightly incredible) number of the city's most unfortunate, hopeless people and, while failing to fix their appliances, manages to patch up their broken lives. The premise sounds hackneyed and excessively symbolic, but See pulls it off by playing it down; Hampton's metamorphosis comes as a series of mundane moments. See's writing is, as befits the subject, masterly, almost painterly, and colors the whole work. "Maybe you couldn't change the world," Hampton says, "but you could paint sadness over, brighten the whole thing up. And maybe the bright stuff would bleed down into the interior and start changing it." NICK MEYER

FIRST PUBLISHED IN GERMANY TWO YEARS ago as *Das Blütenstaubzimmer,* Zoë Jenny's **The Pollen Room** (Simon & Schuster; $20) is a quick lesson in bad parenting and Jungian analysis. Well-received in Europe, Jenny's subtly detailed work sifts the unconscious and un-nurturing relationships that perpetuate when self-absorbed adult children have *kinder* of their own. Jo is a young, forlorn girl who's cut loose emotionally by both her ineffectual father and her anesthetized mother after they divorce. Elizabeth Gaffney has succeeded in translating the quiet frustration of what it is to be unquestionably alone, and Jenny has written a deeply sad and beautiful story. But at a slight and hesitant 147 pages, it's just that—a story, not a novel. BRETT KELLY

STUCK IN HER HOMETOWN OF PORTER, INDIana, 22-year-old Ella—the heroine of René Steinke's lyrical first novel, **The Fires** (William Morrow; $23)—spends her days mourning her grandfather's death, evenings drinking whiskey at the Paradise Bar, and nights seducing travelers at the Linden Hotel, refusing to take off her clothes until all the lights are out. Like the secrets her family is hiding, her high-necked vintage dresses cover up a severely scarred body, an old shame, and the root of an obsession with fire. Watching things burn is Ella's emotional release. It is all a bit strange, but it's beautifully described: "Setting a fire was like making a summer from childhood, the way the sun winked at you in the trees, scattered sequins on the surface of the lake, and made its rays walk over you and back in the water." VANESSA GRIGORIADIS

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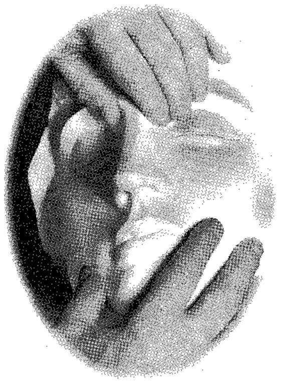

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THEATER JOHN SIMON

Broadway Bestiary

'The Lion in Winter' is a well-meaning historical play that attempts to do too much at once; 'Snakebit' is a witty look at contemporary morals on both coasts.

ONE OF THE IFFY THINGS A PLAY CAN DO IS TRY too hard. That is precisely what James Goldman's **The Lion in Winter** (1966) does. Dialogue should be witty; so every line is, or tries to be, an epigram. Character is meant to change, develop; so every few minutes, the characters flip-flop or go off at right angles. As for the plot, it is ingenious and complex, what with the complicated politics of medieval England and France. We get the continuous machinations of England's Henry II; his queen and adversary, Eleanor of Aquitaine; and their three sons: Richard Lionheart, Geoffrey, and John, each of whom covets the crown. Also of young Philip of France, who aims to recover as much as possible of the French territories now under English rule. So much history and geography is tossed about that your head feels it is swimming the English Channel in both directions at once.

On the other hand, many of the lines really are funny, or at least clever; the audience is not patronized; and the actors are given plenty of chances to strut their stuff. Goldman claimed that though the words were all his, historical facts were faithfully observed. Well, yes and no. If Henry kept Eleanor captive in a castle for years, the play observes this; but the playwright is also forced to keep things interesting, to make the pair improbably still in love with each other. The French princess Alais and Henry are lovers, yet every ten minutes she is to marry one or another of his sons. And she and Eleanor are bursting with unlikely love-hate for each other.

Pinpoint casting would help greatly, but we don't quite get it. Laurence Fishburne's Henry is good enough to make us forget that the king was white, good enough to erase memories of Peter O'Toole in the movie version but not good enough to efface Robert Preston in the play's premiere. (Could anyone?) Stockard Channing is sassily sparkly as Eleanor, but I recall Rosemary Harris's achieving as much with greater ease. The others are problematic. As Geoffrey, the dullest son, Neal Huff is at least competent; but Keith Nobbs's John, meant to be obnoxious, succeeds too well. As Philip, Roger Howarth overplays the character's sexual ambiguity. Chuma Hunter-Gault's Richard may indeed be lionhearted but is mouse-mannered and flabby-voiced. As Alais, Emily Bergl seems less Henry II's paramour than *Carrie 2*'s heroine, her current onscreen role.

Michael Mayer's direction can go from poor (*A View From the Bridge, The Triumph of Love*) to fine (*Side Man; You're a Good Man, Charlie Brown*); here it falls somewhere midway. Kenneth Posner's lighting and Michael Krass's costumes attain their customary heights; David Gallo, hitherto known for his comic, contemporary sets, here dazzles equally with serious, historical ones. Both the majestic columns and the convex, metal-link inner curtain work wonders.

But Goldman cannot avoid occasional vulgarity, as in the ludicrously facile "Of course he has a knife, we all have a knife—it's 1183 and we are all barbarians"; or such jokes as "They threw the baby out and kept the afterbirth," which must have been hoary even in 1183.

Band in Berlin COMES TOO LATE WITH TOO LITTLE. The Comedian Harmonists, a German prewar close-harmony group of five singers and a pianist, was half Aryan and half Jewish. They had great success all over Europe and even here, but under increasing Nazi pressure had to disband in 1935. Neither the three Jews in exile nor the three Aryan stay-at-homes managed to carry on as a band. Roman Cycowski, the last survivor, who became a cantor in Palm Springs, died last November, at 97. Their story is told, with some embellishments but very effectively, in the German movie *The Harmonists*, which just opened in New York. The Broadway show, in most respects, cannot compete with it.

Band started modestly some years ago as a St. Anne's Church production in Brooklyn, then branched out to theaters in Rochester and Philadelphia, coming to Broadway only because an Off Broadway deal fell through. "Written and conceived by Susan Feldman," but more conceived than written, it really has no book, although in filmed, faux-documentary sequences an

Singing for their lives: The cast of *Band in Berlin*.

Photograph by Carol Rosegg.

actor portraying an aged Cycowski provides a specious narration. Notwithstanding numerous slide projections and near-continuous renditions of more than twenty songs from the Harmonists' repertoire—in German and French as well as in English—we do not get to know the lives, the human problems, of the Harmonists and the people around them.

The six performers here have founded a similar group, calling itself Hudson Shad, but are at best shadows of the originals, whom we can now hear on CD or on the soundtrack of the movie. At the Helen Hayes Theatre, we get a rather elderly group of performers, suggesting a musicale at an old actors' or musicians' home. The singing is professional, but the mugging and horseplay are amateurish, with one shining exception: Wilbur Pauley, who is also the musical director, has a fine operatic bass, but also knows how to amuse with face, body, and voice—we can even overlook his anachronistic hairdo.

The real disaster is Herbert Rubens, as the filmed Cycowski. In accent and manner, he is an Eastern European rather than Central European Jew—a very different thing—and utterly charmless to boot. Dubious, too, are the slides: one work apiece by any number of "degenerate" artists with CENSORED stamped across it. This does justice neither to those artists (underrepresented) nor to the Harmonists (overshadowed) and suggests nothing so much as a lecture in some church basement. I do not blame the conceivers, Wilbur Pauley and the choreographer Patricia Birch, who also co-directed with the author. But except that the show gives you more songs than the movie, it is, despite the criminally jacked-up New York movie prices, a much less good buy.

EMLYN WILLIAMS'S 1935 HIT **Night Must Fall** has not aged well. If one human year equals seven in a dog, it would seem to correspond to a dozen in a boulevard play. This is a thriller that cheekily defies the ground rule of keeping you in suspense about who did it. Instead, it tries to tickle you with just why and just how. But the psychology feels dated, the construction is creaky, and one cannot care about the characters. So why was it a big hit then? Ask yourself rather why so many cheesy musicals are big hits now.

The director, John Tillinger, has added a brief prologue that is so chillingly effective that it minimizes the shock value of the rest. As the mean old lady in whose country home the action takes place, the worthy Judy Parfitt somehow seems neither old nor helpless enough. Matthew Broderick, however, does the psychopathic killer with aplomb, even if his accent is somewhat bizarre. J. Smith-Cameron has the most difficult role of the neurotic niece who first suspects and loathes, then falls for and shields, the killer. She does it very professionally, but without special distinction. In the adequate supporting cast, Patricia Kilgariff, as the comic cook, stands out.

James Noone's Tudor house is flavorously designed, and Jess Goldstein's costumes are properly subdued. But, as so often, it is Brian MacDevitt's lighting that scores highest, with one of the best thunderstorms I have ever seen on- or offstage. Tillinger has also made another pointless change or two but otherwise keeps things moving smoothly and efficiently. Yet the National Actors Theater, which has all our rich theatrical past to choose from, could have picked something not in need of so much artificial respiration.

THINGS ARE CONSIDERABLY BRIGHTER AT the Atlantic Theater Company, where **The Hothouse** is being revived. An early play by Harold Pinter, when he was still a half-pinter and not the subsequent megalomaniac, this is a savory satire on the horrors of bureaucracy. It takes place in a government "rest home" that is really, as Martin Esslin put it, a mental home and psychological-research station, where grotesquely funny and gruelingly creepy goings-on are the norm. It is run by an ex–army martinet, Roote, absurdly out of touch and absentmindedly rooting about in irrelevances. His chief henchman, Gibbs, is a Jeeves from hell, poker-facedly plotting mischief. Next comes Lush, who drinks steadily and makes brazenly unsteadying remarks. A mysterious Miss Cutts is Roote's mistress, but also beds Gibbs and joins in sacrificing the newest staffer, Lamb.

You will note the starkly monosyllabic names of the staff; the patients, however, have no names, only numbers, which get routinely confused, even when one of them unaccountably dies and another inexplicably gives birth. The fine cast, under Karen Kohlhaas's tight direction, performs riotously on Walt Spangler's spookily antiseptic set. You may think this a totally mad world, but just try not recognizing some of your own in it.

Snakebit, A SMALL, WELL-MADE PLAY, IS MEAT and potatoes for our theater, gone much too airy-fairy nouvelle cuisine. It confronts, in a Hollywood home he is forced to vacate (he has been dumped by his boyfriend), a young social worker hosting visitors from New York: an ambitious actor friend up for a fat movie role and his forlorn wife, an ex-actress who is the last woman our hero ever bedded. The actor-author, David Marshall Grant, says smart things about East Coast and West Coast, theaters and movies, homos and heteros, men and women. ■

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CLASSICAL MUSIC PETER G. DAVIS

Mass. Murder

City Opera's enthralling production of 'Lizzie Borden' suggests that Jack Beeson's 1965 meditation on murder in Massachusetts is ready for the repertory.

PERHAPS IT'S TOO SOON TO CONFER REPERTORY status on Jack Beeson's **Lizzie Borden**, now playing at the New York City Opera, but the signs are favorable. After all, when a company actually revives an American opera that it premiered in 1965, gives the work a brand-new production, and telecasts a live performance over PBS (on March 24), it must mean something. One can't say as much for new operas by John Adams or Philip Glass, despite the media hoo-ha whenever one comes along—those trendy pageants seem to disappear from sight as soon as the novelty wears off. Even at that, I suppose *Lizzie* must strike some heavy thinkers as hopelessly retro, a music-theater piece that still believes in the viability of a linear plot and the vitality of conventional operatic forms.

Hatchet job: Lizzie Borden (Phyllis Pancella, left) and her mother, Abigail (Lauren Flanigan).

I see nothing wrong with that, as long as a composer has the technique to make such time-honored devices work. Beeson does, and *Lizzie Borden* rejoices in its old-fashioned virtues: knowledge of what the voice can do best, a flair for creating character and atmosphere, the ability to manipulate musical idioms in ways that always serve the drama, and a keen ear for capturing the natural rhythmic flow of English. No doubt more avant-garde methods could have been used to dramatize the bloody events that occurred in 1892 in Fall River, Massachusetts: the double ax slaughter of Andrew and Abigail Borden, presumably by Andrew's daughter Lizzie. Beeson and his colleagues, scenarist Richard Plant and librettist Kenward Elmslie, prefer to give a straightforward narrative account of the tragedy and let audiences draw the obvious parallels themselves. Even at that, no one is likely to miss the lurid Freudian overtones of this grim "family portrait," or the characters' close kinship with the wretched inhabitants of Sophocles' cursed house of Atreus.

One thing the opera is sure about: Lizzie did it, even though a jury acquitted her in 1893. Driven by intolerable parental oppression, the two Borden girls take different escape routes when they can bear no more: Margret into love and marriage, Lizzie into madness and murder. Not only does Elmslie capture and contrast their personalities with cunning precision, but he also possesses a librettist's greatest asset: the wisdom to know when to step back and let the music take over. And Beeson finds music everywhere in this cruel slice of life—in Abigail's delicious Victorian parlor ballad as she wheedles Andrew into buying a new piano, in a lilting harvest-home ensemble that unexpectedly turns sour, in the poisonous fog that rolls in from Mount Hope Bay, in Lizzie's terrifying mad scene, in the smothered emotional intensity that always seems to beset New Englanders before they decide to go berserk. Not one note is wasted as this absorbing psychodrama marches to its gruesome climax.

Unlike most American operas, *Lizzie Borden* has now been seen enough to create its own performance history. As with any durable stage piece, the characters respond to different interpretations, and the role of Abigail has already had some distinguished exponents. As I recall her, Ellen Faull, the soprano who first sang the part, portrayed the wicked stepmother as more airhead than monster, a spoiled, irritating, overweight kewpie doll with a mean streak. Sheri Greenawald, at Glimmerglass in 1996, where the current production was first seen, made Abigail seem even more petulant and sinister, adding a sensual element to her character and cruelly rubbing the fact in poor Lizzie's face. Now we have Lauren Flanigan, whose peaches-and-cream exterior masks a vindictiveness that would make Clytemnestra's motives seem positively maternal.

Phyllis Pancella, on the other hand, plays the title role with a quiet desperation that stands in marked contrast to the epic hysteria generated by her memorable predecessor Brenda Lewis. At Glimmerglass, I thought Pancella's Lizzie a bit too understated, but

Photograph by Carol Rosegg.

now I see the wisdom of her approach, which registers all the more powerfully for its restraint and careful dramatic pacing. Beyond that, both she and Flanigan sing with a vocal distinction unmatched by any previous Lizzie and Abigail in my experience. The rest of the cast is also first-rate, especially Robin Blitch Wiper's vulnerable Margret and Stephen West's overbearing Andrew Borden. Rhoda Levine's sharp-edged direction, John Conklin's austere clapboard living-room set, and George Manahan's alert musical direction all contribute positively. The whole production, in fact, is a magnificent accomplishment that should be even more chillingly effective when seen up close on television.

MUSSORGSKY'S **Khovanshchina** HAS NEVER fared well at the Metropolitan Opera's box office, but it was hoped that the company's back-of-the-seat English translation system would help make this sprawling historical epic more accessible to the casual operagoer. That it surely has, although if attention wanders even for an instant, the thread quickly unravels. The composer's better-known *Boris Godunov* has a complicated plot, but *Khovanshchina* is even more ambitious: a panoramic picture of the political and religious struggles that gripped Russia toward the end of the seventeenth century as Peter the Great prepared to introduce the country to western influences. True, the opera can seem talky despite Mussorgsky's eloquent song-speech techniques, but with the right singing actors, a gallery of fascinating characters comes vividly to life.

It's here, I fear, that the Met revival of August Everding's 1985 production lets us down. Dolora Zajick particularly disappoints as Marfa. With no opportunities to unleash her force-of-nature mezzo-soprano and stun an audience, Zajick does little more than wander aimlessly through a complex role, a colorless interpretation that suggests none of this troubled woman's confusion between sex and religion. As her mentor, Dosifei, Roberto Scandiuzzi projects a more forceful personality, but his bass is currently in tatters—only a temporary condition, one hopes. The Russian-speaking singers at least command the style, but Nikolai Putilin's pallid Shaklovity, Vladimir Ognovenko's roughly sung Khovansky, and Vladimir Bogachov's unsteady Golitsin offer few illuminating moments, while the orchestra plays listlessly for Valery Gergiev. Even with English titles, this drab performance of *Khovanshchina* seems endless. ■

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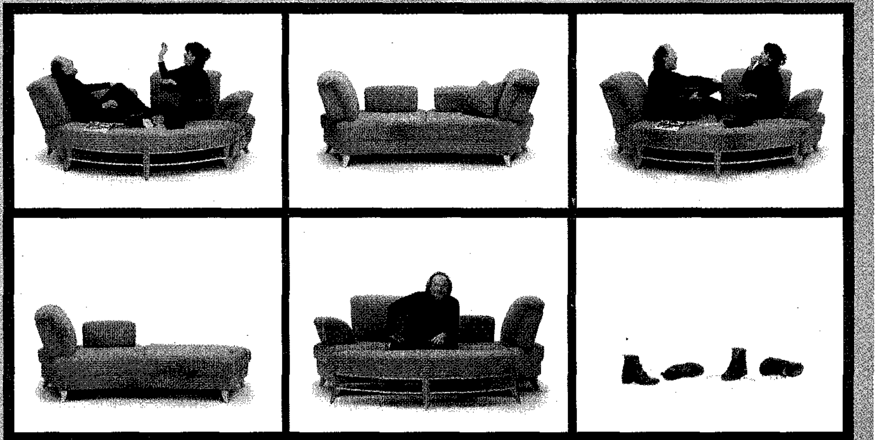

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DANCE TOBI TOBIAS

Sophomoric Slump

Paul Taylor brings his sophisticated craft to City Center but leaves inspiration at home; the Ballet Nacional de Cuba gives 'Giselle' an out-of-town tryout.

FEEBLE IS THE WORD FOR THE TWO NEW WORKS featured in the **Paul Taylor Dance Company**'s recent City Center season. Taylor, obviously feeling obliged to come up with a couple of novelties every year, might have created these in his sleep. Still, the sleep is the sleep of genius, so the dances display a reliably sophisticated craft and a few of the wry twists intrinsic to Taylor's imagination. On the whole, though, these pieces look as if the animating force behind them were very, very tired.

Oh, You Kid!, set to ragtime golden oldies, is the livelier of the two new entries, but its energy is superficial, being largely a matter of the dancers' desperate efforts to put the piece over and Santo Loquasto's evocation of old-time bathing costumes in eye-jolting op-art patterns. The piece is a gloss on the vaudeville shows of yesteryear. A proscenium arch is outlined in electric bulbs on the backdrop; the choreographic format is a series of disparate "numbers." Typically, Taylor inserts moments of ambiguity that reveal the "performers" as real people indentured to the tough, tawdry job of entertainment. Lisa Viola's grotesque turn as a cooch dancer taxed beyond endurance epitomizes this theme, which, of course, invites us to consider the parallel between the life of the vaudevillian and the life of a Taylor dancer. The sardonic view and the sensitivity to the tragedy implicit in every human venture are this choreographer's trademarks; on other occasions, they've been associated with more resourceful and striking dance.

In this case, Taylor resorts too often to uninflected material (generically romantic touch-dancing for the masterful Andrew Asnes and Silvia Nevjinsky, a gypsy flame), to sophomoric parody (a reincarnation of the fanatic preacher from Martha Graham's *Appalachian Spring* bears witness to Taylor's performing stint with the matriarch of modern dance), and to reiteration (once again, a love duet is echoed by subsidiary couples, as if no affair were unique). This last tactic is particularly unfortunate, diluting as it does the passages in Taylor's oeuvre where its use is meaningful and poignant.

Oh, no you don't: The Paul Taylor Dance Company cuts loose in *Oh, You Kid!*

Photograph by Johan Elbers.

Fiddlers Green is as bleached out in invention as its chalky Loquasto costumes. The ten dancers are clad like hillbilly kids, the men in arch Huck Finn overalls, the women (flipping unbound tresses) in baby-doll dresses. As this little band prances with innocent joy through the opening section, you wait, breath bated, for something sinister to happen, Taylor's two-faced worldview having trained you to expect and relish such developments. Here the calamity never occurs. All you get is a faint evocation of a country childhood that never was and never could be—a faded photo illustrating some sappy fiction.

The highlights, so to speak, of the piece are a solo for the small, compactly built Richard Chen See that capitalizes on the floating quality of his jump, and a rhythmically bouncy solo for Patrick Corbin with saucy intrusions by Takehiro Ueyama. The obligatory romantic duet (for the sensuous Rachel Berman and the miscast Thomas Patrick) sets up an awkward situation in which ostensible children indulge in clearly erotic romance. A wistful sextet fails to clarify Maureen Mansfield's slightly set-apart role. Has this figure been made "other" because the dancer is new to the company? Because she's meant to be seen as the young-uns' mom? Or is she a sketch for one of Taylor's haunting outsiders that the choreographer just hasn't bothered to work up? *Fiddlers Green* is set to a John Adams score called *John's Book of Alleged Dances.* The choreography remains pretty alleged, too.

NEW YORKERS PRIDE THEMSELVES A LITTLE TOO CHAUVINISTICALLY on their high-powered cultural scene. But one of the most gratifying events of the dance season, the **Ballet Nacional de Cuba** performing *Giselle,* was relegated to a one-night stand in Newark, where it played to an audience of appreciative locals and bused-in aficionados at the New Jersey Performing Arts Center.

The agreeably old-fashioned version of the Romantic classic is the work of the company's founder and director, the legendary ballerina Alicia Alonso, who credits the ballet's original choreographers, Coralli and

Perrot, as her sources (and fails to mention Anton Dolin, in whose version for Ballet Theatre, now ABT, she once starred). Characteristically, Alonso has emphasized the dramatic emotional truths in the ballet's story of love, betrayal, retribution, and salvation. Every move—not just from the featured dancers but regularly from the ensemble as well—looks impelled by thought, feeling, and belief. The smallest event is detailed and nuanced, and the interplay between characters has an intimacy equaled only by the Royal Danish Ballet in its good old days.

Alonso has done more, though, than set and coach the work to emphasize its theatrical resonance. She has, through the school she founded to feed into the company, imprinted on her protégés a distinct vision of classical style. Many of these dancers are chunkier than we've grown accustomed to seeing at today's sleek ABT and New York City Ballet, and almost all are less adept. But the members of the Cuban group share a concept about dancing—centered on fleetness, fluidity, and brilliant clarity of form—that holds firm even when individual performers can't fully embody it. At the same time, these artists retain a naturalness—shed long ago by most major-league dancers—that elicits the audience's empathy.

The star of the show was the Giselle, Lorna Feijóo, by turns wistful and impetuous, alight with infatuation, then annihilated by her suitor's perfidy, and finally devoted to him with a tenderness that reaches beyond the grave. Her Albrecht, Óscar Torrado, just fine as the irresistible lover of Act One, needs to develop further to command the technical and spiritual dimensions of Act Two. Laura Hormigón—as Myrtha, queen of the ghostly maidens who inhabit Act Two—also seemed young in experience, though she brought the house down when she floated cross-stage in toe steps as impeccably even as stitches on a knitting needle. The secondary roles of Hilarion (whose love Giselle can't return) and Berthe (Giselle's mother), played respectively by José Zamorano and Anael Martín, glowed with the dancers' accomplishment. Zamorano was a Stanislavskian model of quiet authenticity, while Martín successfully blended a simple peasant's devotion to her child with a chilling excursion into macabre superstition.

Couldn't the Cubans visit New York next year—with a longer engagement and a wider repertory? We'd overlook their canned music; Paul Taylor is reduced to it, too. ■

Tobi Tobias's 1997–99 reviews are available at **newyorkmag.com**.

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On the Road Again

Susan Sarandon infuses HBO's adaptation of Anne Tyler's road novel 'Earthly Possessions' with a comic sparkle that recalls 'Thelma & Louise.'

NOT THAT SHE WASN'T DROP-DEAD GORGEOUS on a horse in *Stepmom* or, in *Twilight*, playing a piano—but have you ever noticed how much time Susan Sarandon spends riding around in automobiles, like Kerouac or Lolita? For instance, *Atlantic City*, from which she escaped with Burt Lancaster. For further instance, *Thelma & Louise*, with Geena Davis in a Thunderbird convertible. And now, **Earthly Possessions** (Saturday, March 20; 8 to 9:45 P.M.; HBO), an amiable adaptation of Anne Tyler's 1977 novel, in which, in a succession of stolen cars, she dreams her way south as the complicit hostage of a hotheaded young loser who just happens to rob a bank where she's gone, in the first place, to withdraw getaway money in order to leave her husband.

It's a novel I like a lot. As usual in Tyler, an accidental tourist climbs aboard the wrong bus to circle among eccentrics who "made things look more interesting than they really were," as she wrote in *Morgan's Passing*, before arriving safely back for supper at the same old Homesick Restaurant. This wry fatalism can get on your nerves unless, like Sarandon's Charlotte, you go along to see if what happens next changes the pattern. By the time Stephen Dorff's feckless Jake finally liberates his pregnant girlfriend (Elissabeth Moss) from a holding cell for unwed mothers, he will realize he's been traveling with a woman but toward a child: "Charlotte," he says, "I can't quite manage without you just yet." And: "It ain't so bad if you're with us, see? You act like you take it all in stride, like this is the way life really does turn out. You mostly wear this little smile. I mean, we know each other, Charlotte. Don't we?"

Yes, they do. Some kidnapper; some hostage! Although director James Lapine and scriptwriter Steven Rogers love gas stations, biker bars, junk food, and country music as much as Tyler does, they've taken some odd liberties with the novel—setting off in hot pursuit from New York instead of Maryland; calling it quits in South Carolina instead of Florida; changing the name of Charlotte's preacher-husband (Jay O. Sanders) from Saul to Zack and dropping his brother Amos, with whom she had an affair; omitting her mother, who was so fat that baby Charlotte came as a thundering surprise, and her child, who refuses in the novel to answer to her own name; and even her vocation as a photographer. This adds up to a huge subtraction from the number of earthly possessions Charlotte leaves behind. It threatens to render her almost as lightweight as Jake, a demolition-derby driver who blames everybody else for everything that's ever gone wrong in his fender-bender life.

Fortunately, to this half-Charlotte, Sarandon brings her *Bull Durham* comic timing and the heft of every other part she's played. Long before Jake's figured out that maybe he loves her, the rest of us are already standing in line. In a Chinese bowling alley, she marvels at a news program that features footage from the security camera in the bank where she was seized: "I never saw a room after I left it. It's so weird." If we've read the novel, we recall her mother's equally weird wondering: "It's amazing how every corner of the world agrees simultaneously that someone's dead. Don't you think so? I mean if a man dies in one room, then his meal in another goes untouched; he doesn't show up for his doctor's appointment . . . There's never a slip-up." Likewise, on gravity: "You'd think you could take gravity by surprise, just once, and set a tray very suddenly on air and have it stay. Wouldn't you?"

Even as she falls in a circle toward home, Susan Sarandon defies gravity. Of course, I'd prefer to believe

Charlotte's web: Charlotte (Susan Sarandon) and Jake (Stephen Dorff) in *Earthly Possessions*.

Photograph by Demmie Todd/HBO.

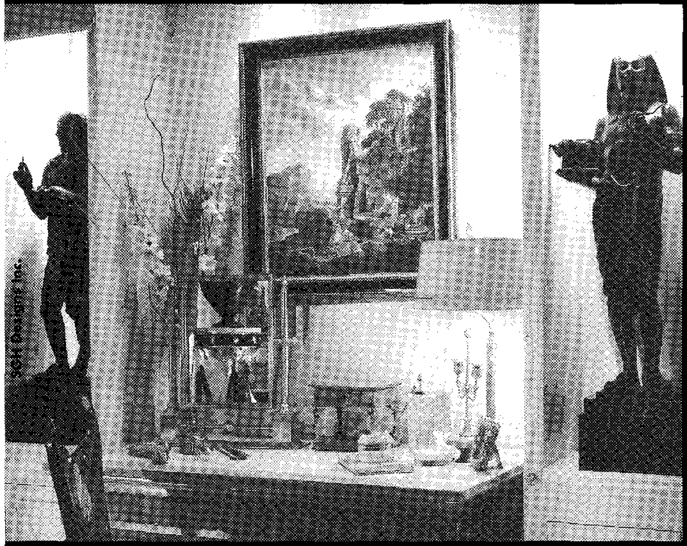
that she'll keep on truckin', as she's been told to do by the button in the cereal box; that *Earthly Possessions* is really a prequel to *Thelma & Louise*; that after Jake has let her steer the "clown" car, and Zack imagines that he has at last taught her how to drive, she'll steal a Thunderbird and blast off into the ultimate lightness of western being, as if Big Sky and Monument Valley were landscapes of a wised-up female mind, the gaudy dreams of Mother Earth.

JUST IN TIME FOR ST. PATRICK'S DAY: EL Greco and Goya. Well, not exactly. But **The Hanging Gale** (Tuesday and Wednesday, March 16 and 17; 8 to 10 P.M.; Bravo), a mini-series from BBC Northern Ireland, so sears the optic nerve with icons and dissonance, ultramarine and aquatint, phantom elongation and deep-space distortion, agonies in gardens and martyrdoms of saints, that it seems Spanish instead of Celtic. What we are living in is the Great Famine of the 1840s, but, as seen through the madhouse eye of director Diarmuid Lawrence, it looks medieval, Inquisitional, revolutionary, and Napoleonic, as if El Greco's *St. Sebastian* and Goya's *Execution of the Defenders of Madrid* had been commissioned for the *Book of Kells*.

See the great estates of absentee English landlords patrolled by land agents like Michael Kitchen. See a peasantry so sunk in servitude that the McGann brothers—Joe, Mark, Paul, and Stephen are the Barrymores of Irish acting—huddle in thatched hovels with their own pigs. See a fungus arrive, by British breezes, to blacken the potato crops. See taxes, foreclosures, evictions, and refugees. Let them eat peat. See white English treat white Irish as the empire is accustomed to treating other colors in China, India, Africa, and the Caribbean. A million died. More than another million emigrated, some steerage paid for by the landlords themselves, for whom a one-way ticket was cheaper than maintaining poorhouses. See, standing equally proud, the treadmill, the gallows, and the Union Jack.

Dreamed up by Stephen and Joe McGann, written down by Allan Cubitt, *The Hanging Gale* tells of farmers, teachers, and priests in Donegal, and of the good liberal they determine to assassinate after his job has so coarsened him that he is no longer to be distinguished from an occupying army. Typically, there is more politics than sex, and Fiona Victory and Tina Kellegher suffer from both. Just as typically, the erstwhile liberal is permitted to be more complicated than the schoolteacher Robespierre. But these fiddles conspire at grand opera and Spanish curse. ■

John Leonard's 1997–99 reviews are available at **newyorkmag.com**.



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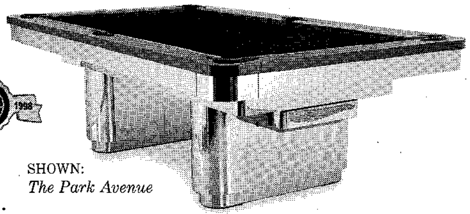

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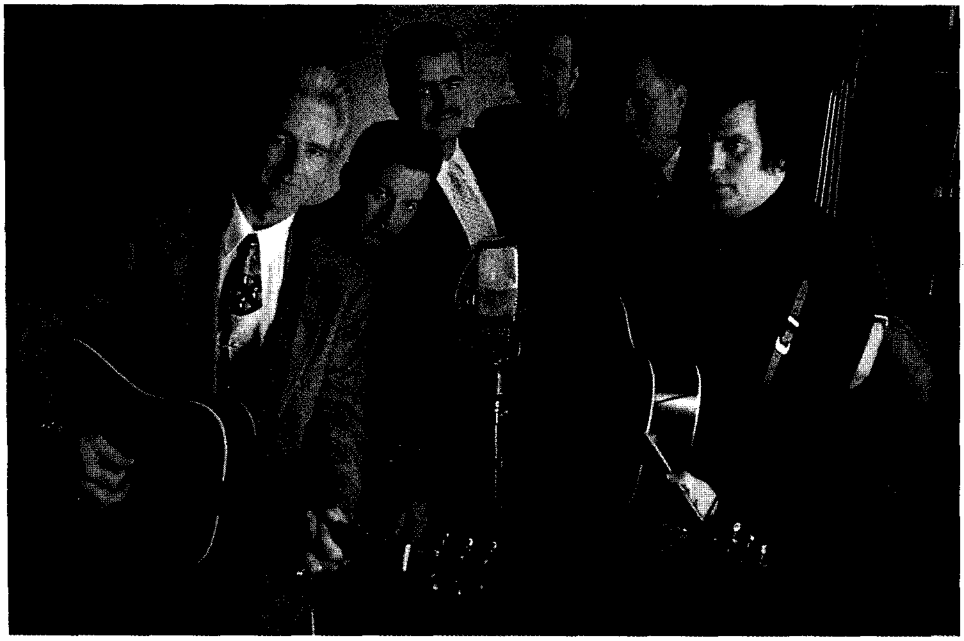
POP MUSIC PETE WELLS

Grass Roots

Country renegade Steve Earle defied his record label—and gave up his contract—to make a traditional bluegrass album with the Del McCoury Band.



***Mountain* men:** **From left, Del McCoury, Jason Carter, Rob McCoury, Ronnie McCoury, Mike Bub, and Steve Earle.**

WHEN WORD STARTED GOING AROUND THE offices of Warner Bros. Records last year that Steve Earle was about to make a bluegrass record, an executive called Earle's manager with a message.

Although he works in Nashville, Earle has always been too musically promiscuous to be classified as country. He's more of a serial songwriter whose infatuations run from classic pedal-steel weepers to fuzz-rock stomps and wild Irish reels—sometimes on a single album. His records could be counted on to sell about 100,000 copies—not heroic, but very solid. A bluegrass record with sales of 100,000, on the other hand, would be considered a blockbuster hit. In commercial terms, bluegrass is one of the most marginal genres in American music, right up there with labor-protest ballads and Boy Scout campfire songs. And so the message that the executive had for Earle was simple: Don't make this record. Gangsta rap may have made the Warner Bros. suits a little nervous, but the prospect of Steve Earle going into a studio with a banjo, a fiddle, and a mandolin had them terrified.

Earle's response was simple, too: He dynamited his pact with Warner Bros. and walked away. That fateful bluegrass record, *The Mountain,* has just been released on his own E-Squared label, and it is now clearer than ever that since leaving drugs and alcohol behind a few years ago, Earle has matured into a major American musician at the top of his form. The traditional arrangements show off Earle's skill for crafting a new tune—all fourteen tracks are originals—and making it sound like a lost classic that has just been rediscovered.

Earle comes to Town Hall on March 20 with the Del McCoury Band, which collaborated on the record and is generally considered the preeminent bluegrass outfit. On the phone from Nashville, Earle explains that the show will follow the acoustic conventions of bluegrass: one microphone, no drums. If that sounds sedate, you haven't listened to *The Mountain* yet. Earle, McCoury, and the other musicians play the same instruments that came down from the Kentucky hills but drive them so hard that they out-rock nine tenths of the amplified Gibsons in the East Village. Besides numbers from *The Mountain,* Earle will perform some of his older songs, like "Copperhead Road" and "Hillbilly Highway," which have been recast as bluegrass tunes. "It works great," he says. "This music has been a component of my music from the very beginning. A lot of my songs translate effortlessly to these instruments." One that he didn't try to translate is "NYC," a rock song from his last album that expresses some ambivalence about the city. "I love New York, but I've only just got comfortable with it again," he says. "There's a lot of great cities, like L.A. and Amsterdam and New York, that I kind of missed for a lot of years because I was preoccupied with the fact that there was more heroin than average available there."

Earle nearly missed out on a lot more than New York. His 1986 debut, *Guitar Town* (MCA), reached No. 1 on the country charts, raising hopes that his high-octane back-to-basics style would light a fire hot enough to incinerate all the crud clogging Nashville's sluggish motor. But as he grew famous, it became clear that Earle's greatest passion was for burning himself. His survival, like Keith Richards's, defies the rules of probability, medicine, and common sense. Earle first tried heroin at the age of 13. Over the years, the drug went from hobby to full-time job. He dropped out of Music Row and began hanging out in south Nashville's black ghetto. Alcohol had always been a component of his self-medicating regimen; now he added crack cocaine. When his ATM wouldn't give him cash, he bartered for drugs with his motorcycles, or his guitars. The instruments meant nothing anyway; for four years, he didn't write a single song. MCA dropped him in 1991, but by that time Earle had already turned himself into a worthless commodity.

Then, as if the trough he had crawled into weren't deep enough, he parlayed his major drug problem into a major legal problem. Annoyed by his failure to show up for a hearing on a crack-possession charge, a judge sentenced him to eleven months in jail. Earle would later work out

Photograph by Senor McGuire.

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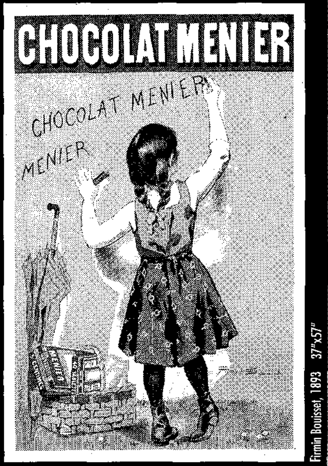
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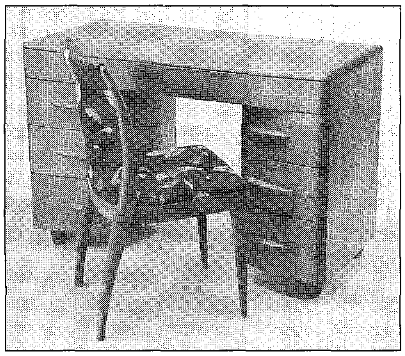

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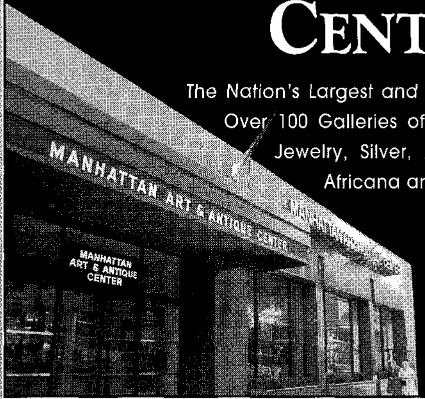
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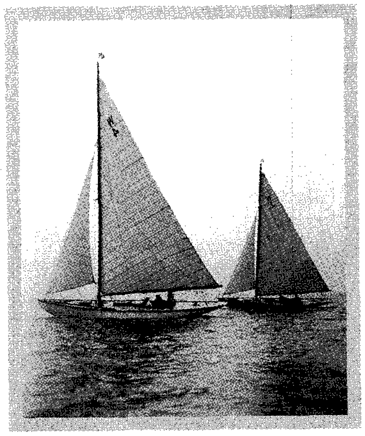

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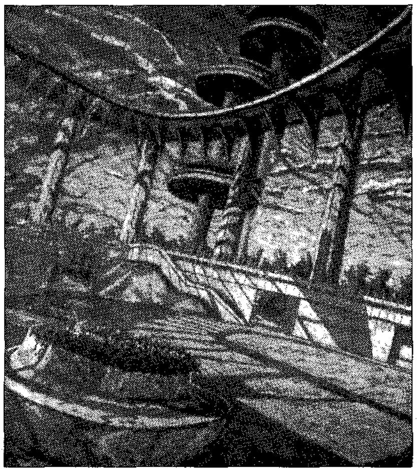

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Source: 1998 Fall MRI

a deal that combined jail time and rehab. That's when he quit heroin—cold turkey.

Earle wasn't the first country star to abuse drugs, nor was he the first to land behind bars. Nevertheless, when he returned to civilian life, Nashville didn't exactly kill the fatted calf for him. But one of country music's founding fathers did go out of his way to show his support, and in doing so he nudged Earle toward bluegrass music. *The Mountain* was born, Earle says now, during a concert in December 1995, his first appearance in Nashville after getting out of jail. In the middle of his set, Bill Monroe, the legendary elder statesman of bluegrass, unexpectedly walked out onstage. He sang five songs before he left.

Earle, of course, was stunned. He never exactly knew why he had been granted that honor until Monroe's funeral in 1996, when a friend of Monroe's explained. "When Hank Williams got fired from the Grand Ole Opry, he went down to Ryman Auditorium," Earle recalls Monroe's friend saying. "Roy Acuff decided they weren't gonna let him in. The only person from the Opry who went down to see him was Bill Monroe. Now, Bill had more problems getting along with Hank than anybody, but he thought that what happened to him was unfair."

Earle continues, "Bill didn't know anything about my music. What he knew about me was what happened to me, or what I did to myself. It was really public. When they dragged me out in my orange suit to go to jail, it was on TV down here. Bill had been here a long time, and he knew there was different rules for different people about how hard their hard times get looked at by the media. For some reason the gloves were off for me. And that was the reason he did what he did."

Earle had been planning an acoustic album for some time. After Monroe's gesture, it was probably inevitable that it would shape up as a bluegrass record. In his liner notes, Earle writes that *The Mountain* is "my interpretation, to the best of my ability and with all of my heart, of the music that Bill Monroe invented."

"He thought that there was a dignity to this music," Earle says now. "He was the first musician in the Grand Ole Opry to wear a coat and tie instead of a costume. I'm wearing a suit on this tour, out of respect for Bill." A *suit*? "Yeah, well, I was in a lot of trouble with the law for a couple of years, so I have a lot of suits. I just have to train myself not to stand up every time somebody speaks to me."

What similarity does this sober man who wears suits bear to the rebellious, out-of-control punk who tried to obliterate himself in the slums of south Nashville? There is one thing: He seems to abhor any career path that verges on the linear. "This isn't my last bluegrass album," he tells anyone who will listen. Now, *that's* rebellious. ■

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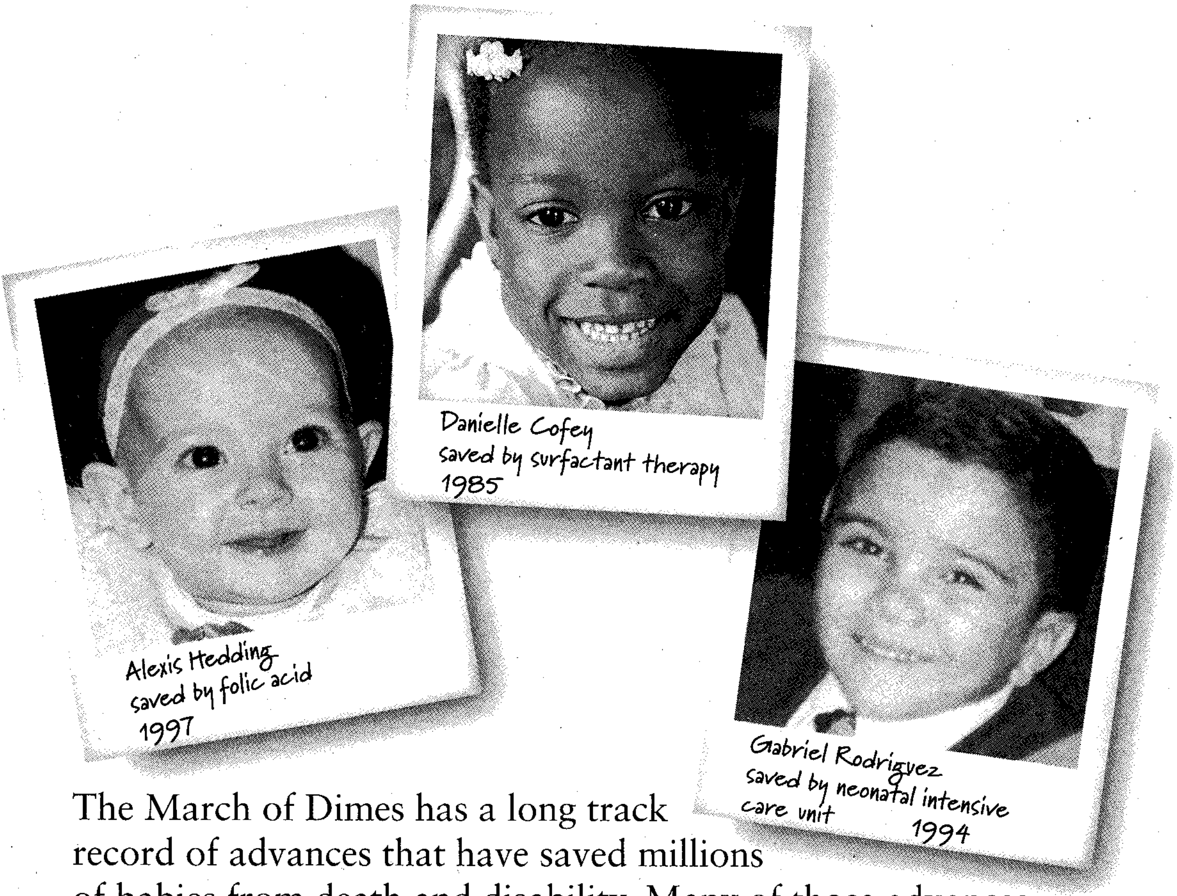

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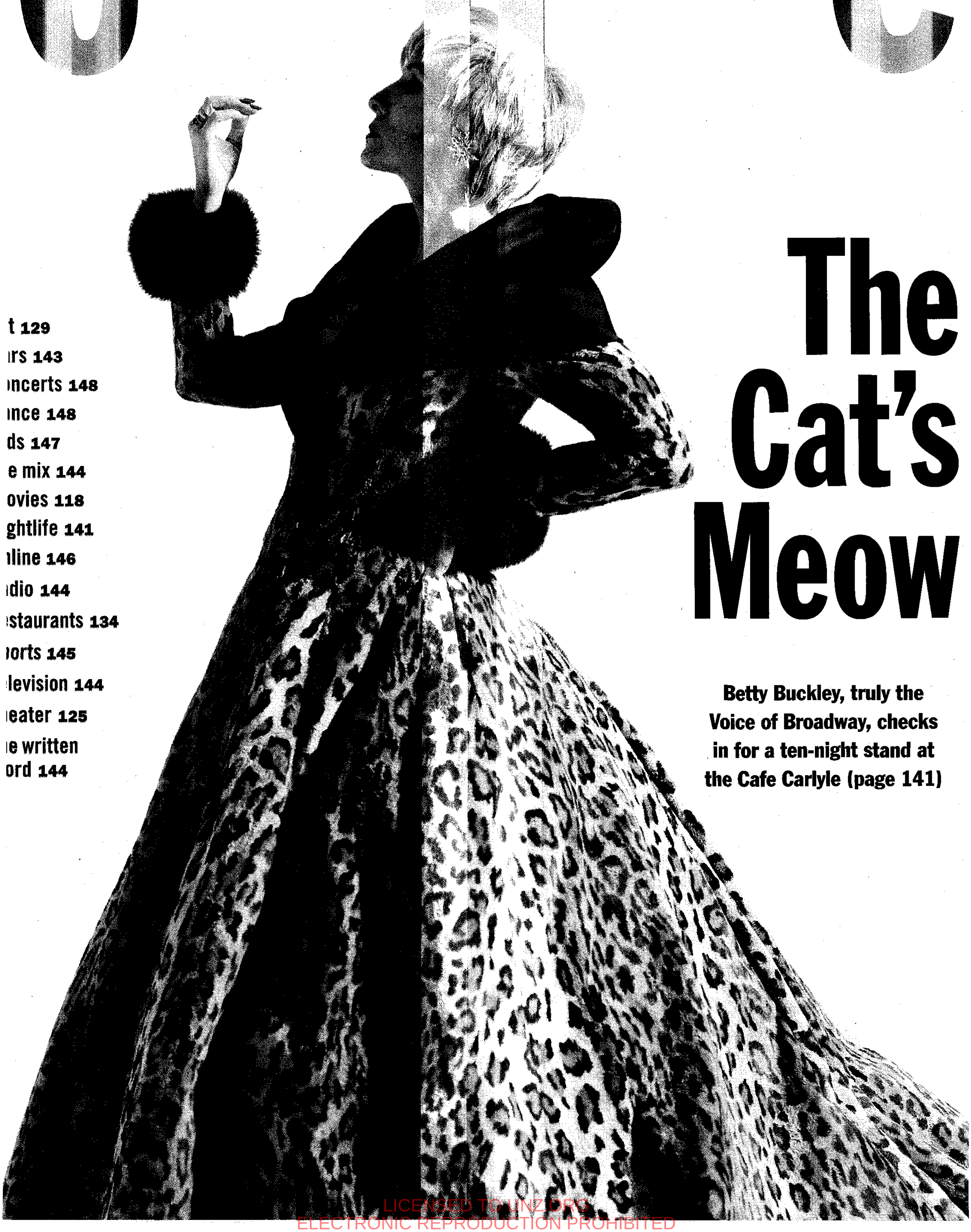

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The Cat's Meow

Betty Buckley, truly the Voice of Broadway, checks in for a ten-night stand at the Cafe Carlyle (page 141)

movies

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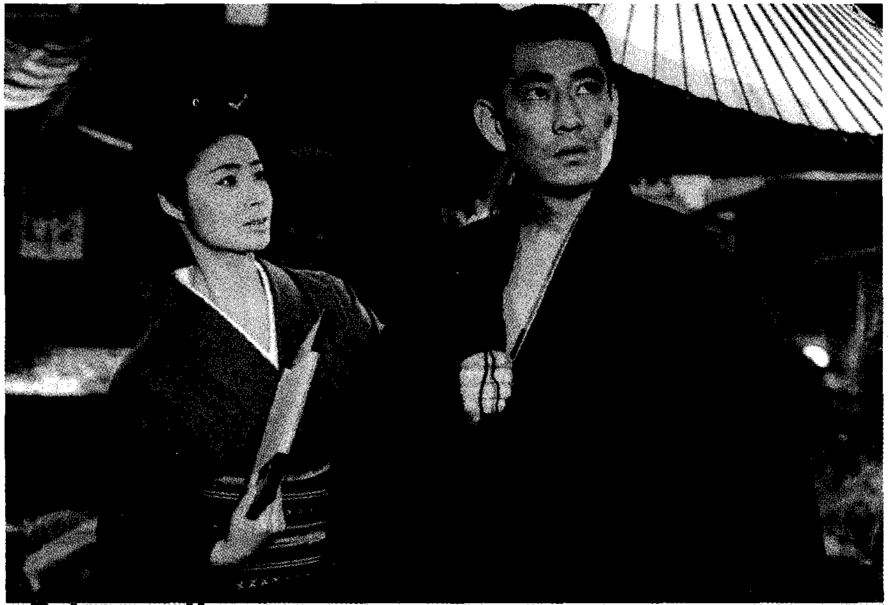

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Retrospective

Once Upon a Time in the East

Until he was recently "discovered" by the Western film-festival crowd, Tai Kato's popularity was limited to his native Japan. Kato made somber, sentimental yakuza films based on regional historical tales of gangsters, like that of the Red Peony ('Red Peony Gambler: Flower Cards Match,' above, starring Junko Fuji and Ken Takakura), a beautiful female heavy of the Meiji era. The two-month retrospective of nine of his best films—rarely, if ever, seen in New York—begins March 19 at the Japan Society. See "Museums, Societies, Etc." for more info.

New Films

★**Affliction**—Writer-director Paul Schrader's adaptation of the 1989 Russell Banks novel is a heavy dose of oppressiveness. Small-town New Hampshire looks like hell frozen over. Barreling his way through this frostbitten inferno, Wade Whitehouse (Nick Nolte) is the archetypal walking wounded. The world of this movie is framed as a battlefield of male privilege, and even if you reject the hallucinatory machismo at its core, it holds you. There's excellent supporting work by Sissy Spacek, Willem Dafoe, Mary Beth Hurt, and James Coburn. Nolte is near the top of his form. The character he plays is afflicted, all right—beyond reckoning. The movie is his dirge. (Rainer; 1/11/99) (1 hr. 54 mins.; R) *CC Village East; Clearview's Chelsea; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; BAM Rose Cinemas.*

Analyze This—Robert De Niro plays a Mafia boss who suddenly finds himself experiencing panic attacks. Delivered up to a psychiatrist (Billy Crystal), he approaches the sessions as if they were summit meetings. De Niro is quite funny; comedy seems to rejuvenate his actor's instincts. Crystal is unduly dour. Harold Ramis, who directed, brings off some classic sequences, but he sets up the capo and the psychiatrist as matching mopes. They learn life lessons from each other. And what we learn yet again is that potentially terrific comedies are often whacked by filmmakers feeling the need to spread a little therapy themselves. (Rainer; 3/15/99) (1 hr. 45 mins.; R) *Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; CO Coronet; UA Criterion; Loews Orpheum 7; Clearview's Metro Cinema; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Baby Geniuses—A talking-children story. With Kathleen Turner. (1 hr. 34 mins.; PG) *CC Village East; Clearview's Chelsea; UA Criterion; Clearview's First & 62nd St.; Bay Plaza; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; Cinemart; Main Street Cinemas; UA Crossbay II; UA Movies at Staten Island.*

Boys in the Band—The 1970 film based on the Off Broadway hit about a group of eight gay men who gather in Greenwich Village for a birthday party. Directed by William Friedkin. (1 hr. 59 mins.; R) *Film Forum.*

The Celebration—A family reunites for its patriarch's 60th-birthday party and certain horrible secrets spill out over dinner. Directed by Thomas Vinterberg. (1 hr. 40 mins.; R) *Screening Room.*

★**Central Station**—I can't join in with the prevailing opinion that Walter Salles's *Central Station* is on par with early De Sica—I love early De Sica too much. But in this otherwise rather schematic swatch of social catharsis, Brazil's Fernanda Montenegro gives the best performance by an actress I've seen all year. De Sica might not have made this movie, but he would have recognized in her bitter, beseeching portrayal a kindred character. (Rainer; 12/14/98) (1 hr. 55 mins.; R) *Quad Cinema; CC Eastside Playhouse; Lincoln Plaza Cinemas; bam Rose Cinemas.*

Children of Heaven—A young boy loses his sister's only pair of shoes and tries to get them back without letting his parents know they are missing. Written and directed by Majid Majidi. Nominated for this year's Foreign Language Oscar. (1 hr. 28 mins.; PG) *Clearview's Chelsea.*

The Corruptor—An idealistic NYPD cop learns how power has corrupted his superiors. Starring Chow Yun-Fat and Mark Wahlberg. Directed by James Foley. (1 hr. 51 mins.; R) *Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; CC Crown Gotham; Loews Astor Plaza; Loews Orpheum 7; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay; UA Movies at Staten Island.*

Cruel Intentions—Teenage step-siblings make wagers regarding the sexual conquest of two innocent prep-schoolers. With Sarah Michelle Gellar, Ryan Phillippe, and Reese Witherspoon. Directed by Roger Kumble. (1 hr. 37 mins.; R) *Clearview's Chelsea; UA Criterion; Clearview's First & 62nd St.; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Dancemaker—A documentary about choreographer Paul Taylor and his dance troupe. By Matthew Diamond. (1 hr. 38 mins.; NR) *Film Forum.*

The Deep End of the Ocean—See Rainer, page 99. (2 hrs. 28 mins.; PG-13) *Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; UA Criterion; UA Gemini; Whitestone; UA Marboro; UA Movies at Bayside; UA Movies at Staten Island.*

Devil's Island—A family saga set in fifties Iceland. Directed by Fridrik Thor Fridriksson. (1 hr. 43 mins.; NR) *CC Angelika Film Center.*

Dry Cleaning—For such a supposedly sophisticated race, the French sure make a big deal about the transgressions of the flesh. In this latest one, co-writer-director Anne Fontaine presents us with a conventional couple, played by Charles Berling and Miou-Miou, who allow an androgynous punk drag nightclub performer (Stanislas Merhar) into their lives—and beds. Everything that we see is tinctured with meaning: This couple who clean other people's dirty laundry end up swamped in their own. The effect is lackluster—like a Pinter play that's been given a snide-ectomy. (Rainer; 2/15/99) (1 hr. 37 mins.; NR) *Quad Cinema.*

'Cue' cover photograph by Guy Aroch/Retna Ltd.

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DIRECTED BY RON HOWARD

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The first 150 readers to call 888-696-2498 on Wednesday, March 17th, at noon will receive a complimentary screening pass for two. No passes will be distributed through the New York Magazine switchboard.

No purchase necessary. Seating for the screening is on a first come, first served basis.

OPENS NATIONWIDE ON MARCH 26TH

8 MM—Set in the porno underworld, this is an exploitation movie about an exploitation movie. It wallows in its own scum. Nicolas Cage, in a blanked-out performance, plays a private detective who is hired by a rich widow when she discovers in her late husband's safe an 8-mm. snuff film. Charged with finding out whether it's real, Cage descends into the porn pits and becomes deranged. Joel Schumacher directed with a floridness in the porn scenes that suggests he's still in his *Batman* mode; the screenwriter was Kevin Allen Walker, the same fun guy who gave us *Seven.* As Max, the porno-store clerk, Joaquin Phoenix is the only guy you don't want to see snuffed. (Rainer; 3/8/99) (About 2 hrs.; R) *Clearview's Chelsea; Loews State; Loews Orpheum 7; UA Gemini; Clearview's Olympia; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movies at Bayside; UA Movies at Staten Island.*

Elizabeth—This film, about the daughter of King Henry VIII and Anne Boleyn, has real verve. It's not all that great even so, but in the historical-bio genre, liveliness counts for a lot. Cate Blanchett plays the young Elizabeth from the time she is nearly rendered headless by her half-sister Queen Mary (Kathy Burke) to her final ascension as the Virgin Queen. We are not to take that moniker literally. The Elizabeth on view here is a frolicker who knows how to dangle her spinsterhood before her panting suitors. The Indian director Shekhar Kapur and his screenwriter, Michael Hirst, would like us to see her as a feminist icon: She could do it all—dance the volta with her lover Robert Dudley (Joseph Fiennes) in full scandalous view of her court and lord it over the old fuds in Parliament. "I am no man's Elizabeth," she cries out while still in her marriageable mode. Later, she amends that: "I am married to England." Lucky England. (Rainer; 11/16/98) (2 hrs. 4 mins.; R) *Art Greenwich Twin; Clearview's Chelsea West; Clearview's First & 62nd St.; Loews 84th Street; BAM Rose Cinemas; UA Marboro.*

Forces of Nature—Ben Affleck meets Sandra Bullock on the way to his wedding. With Blythe Danner and Maura Tierney. Directed by Bronwen Hughes. (About 2 hrs.; PG-13) *Opens Friday, March 19.*

God Said, "Ha!"—Julia Sweeney's monologue on living through her brother's death from cancer. (1 hr. 27 mins.; PG-13) *Film Forum.*

Gods and Monsters—The story of aging director James Whale (Ian McKellen) and his relationship with his lawn boy, played by Brendan Fraser. With Lynn Redgrave. Written and directed by Bill Condon. Based on the novel *Father of Frankenstein.* (1 hr. 45 mins.; NR) *Quad Cinema; Clearview's Chelsea; Clearview's First & 62nd St.; Clearview's 62nd and Broadway.*

★**Hands on a Hard Body**—It's about one of those homespun real-life gothic events just crying out to be chronicled. Every year in Longview, Texas—population 70,000—an auto dealership stages a contest in which entrants are required to stand around a fully loaded Nissan hard-body pickup with at least one hand on the truck at all times. The last person standing wins. It's not all that it might be, but Seth Bindler doesn't turn the contestants into freaks or saps. Errol Morris might have turned this subject into a creepy-crawly sideshow, but it's probably best he didn't get wind of it. Weirdness this good deserves the plain treatment. (Rainer; 2/15/99) (1 hr. 37 mins.; PG) *CC Village East.*

The Harmonists—See Rainer, page 100. (2 hrs.; NR) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

Hilary & Jackie—Emily Watson is the celebrated British cellist Jacqueline du Pré, who developed multiple sclerosis at 28. With Rachel Griffiths as her sister Hilary. Based on the book by Hilary and Piers du Pré, *A Genius in the Family*. Directed by Anand Tucker. (2 hrs.; R) *Lincoln Plaza Cinemas.*

I Stand Alone—A middle-aged ex-con tries to salvage his life despite his horribly violent temper and racism. Written and directed by Gasper Noé. In French with English subtitles. (1 hr. 32 mins.; NR) *Film Forum.*

The King and I—An animated story based on musical by Rodgers and Hammerstein. Featuring the voices of Miranda Richardson and Martin Vidnovic. (1 hr. 35 mins.; G) *Opens Friday, March 19.*

★**The Last Days**—A superb documentary, directed by James Moll, from the Survivors of the Shoah Visual History Foundation centering on testimony from five Hungarian Jewish survivors of the Holocaust. The film's tone is ostensibly inspirational, but what stays with one, too, is the abomination of these people's lives. (Rainer; 2/15/99) (About 2 hrs.; NR) *CC Village East.*

Life Is Beautiful—An Italian Jew and his son are taken to a concentration camp at the end of World War II, and the father attempts to hide the horror through fun and games. Starring Roberto Benigni, Sergio Bustric, Nicoletta Braschi, and Giorgio Cantarini. In Italian, with subtitles. (1 hr. 54 mins.; PG-13) *CC Angelika Film Center; CC Murray Hill Cinemas; Loews 19th St. East; Paris Theatre; Clearview's Park and 86th St.; Loews 72nd St. East; Clearview's Metro Cinema; Loews 84th Street; Clearview's Cobble Hill; UA Marboro; Cinemart; UA Movies at Bayside; UA Hylan Plaza.*

Opening

Lonely Hunter

In 'I Stand Alone,' a racist, murderous, thoroughly unlikable ex-con (played by Philippe Nahon, below) narrates his downfall as his hopes of doing something with his life turn to despair. A big hit on the festival circuit (with lots of accolades given to its director, Gaspar Noé), the nasty tale of alienation and anger—described as a grittier 'Taxi Driver' by a chorus of critics—starts Wednesday, March 17, at Film Forum.

Little Voice—A young girl who barely speaks but who can belt out impersonations of singing stars is persuaded to give a concert. Based on the play by Jim Cartwright. Starring Jane Horrocks, Brenda Blethyn, Michael Caine, and Ewan McGregor. Directed by Mark Herman. (1 hr. 39 mins.; R) *Screening Room; CC Sutton; Main Street Cinemas.*

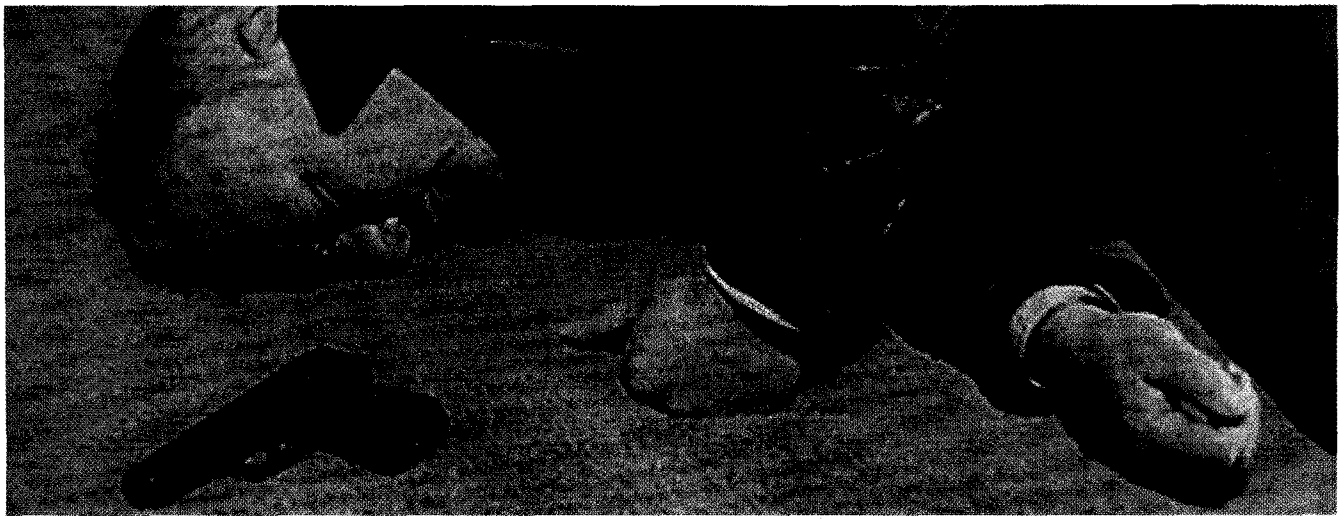
Lock, Stock and Two Smoking Barrels—It's about four petty hoodlums from London's East End who fight their way out of debt and throw in a double-cross. First-time writer-director Guy Ritchie sets four separate gangs against each other in what amounts to a serial Gunfight at OK Corral, and he stages the splatter like an MTV-generation Peckinpah; it has a hideous giddiness. He's a director to watch. (Rainer; 3/15/99) (1 hr. 47 mins.; R) *Loews Village; Clearview's First & 62nd St.; Sony Lincoln Square.*

Message in a Bottle—A bottle washes ashore and a woman reads its contents—a rapturous love letter from a man to the wife he lost. Theresa (Robin Wright Penn), a Chicago *Tribune* researcher, tracks down the man (Kevin Costner), who turns out to be a lovelorn North Carolina boatbuilder and all-around dreamboat. That love letter is purest Hallmark and so's the movie. Paul Newman, playing the boatbuilder's father, steals what little there is to steal in this bowl of suds. (Rainer; 2/22/99) (2 hrs. 6 mins.; PG-13) *UA Gemini; Sony Lincoln Square.*

My Favorite Martian—The television show adapted for the screen. With Jeff Daniels, Christopher Lloyd, Elizabeth Hurley, Daryl Hannah, and Wallace Shawn. Directed by Donald Petrie. (1 hr. 28 mins.; PG) *CC Village East; CC Sutton; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Centre Sunnyside; UA Movieworld.*

★**My Name Is Joe**—Joe (Peter Mullan) is a recovering alcoholic who lives on the dole when he isn't doing odd jobs or coaching a hopeless soccer team of wayward boys from the poorest section of Glasgow. His affair with a health counselor (Louise Goodall) who recognizes his decency is remarkably touching. The director Ken Loach balls up Joe's story into a running-from-the-local-mob conclusion, but Mullan's performance is near-great. He prepares us for everything—Joe's princeliness and lyricism and bullish loyalties. (Rainer; 2/1/99) (1 hr. 32 mins.; R) *Cinema Village.*

October Sky—An inspirational drama without a whit of inspiration about a coal miner's son (Jake Gyllenhaal) who becomes a rocket scientist. The visuals, the dialogue, the sentiments seem lifted right out of the Boy Scouts Handbook. Set during the Sputnik era, it's supposed to be based on a true story, but who can believe it? That's the problem with mediocrity: It makes even verity seem fraud-



Photograph courtesy of Strand Releasing.

ulent. Chris Cooper plays the boy's mine-supervisor father, and he has a few strong moments. (Rainer; 2/22/99) (About 2 hrs.; PG) *Clearview's 34th Street Showplace; Clearview's Beekman; Sony Lincoln Square; UA Movieworld.*

★**Office Space**—Writer-director Mike Judge, creator of *Beavis and Butt-head* and co-creator of *King of the Hill*, makes his live-action-feature debut with this nut-brain piffle. It's almost consistently enjoyable, with a spare, almost abstract visual style that allows us to home in on the gags. It's about white-collar wage slaves at the monolithic Initech Corporation, and at its most inspired, the film is like a variation on Melville's "Bartleby the Scrivener" for the Dilbert generation. The talented cast includes Ron Livingston, David Herman, and Stephen Root as Milton, a whimpering poor soul who keeps getting marginalized until he's seated in an unlighted cubicle in the basement. (Rainer; 2/22/99) (1 hr. 40 mins.; PG) *Clearview's Chelsea; Sony Lincoln Square.*

The Other Sister—A couple's mentally handicapped adult daughter builds a relationship and teaches her parents about life and love. With Diane Keaton, Tom Skerritt, Giovanni Ribisi, and Juliette Lewis. (About 2 hrs.; PG-13) *CC Village East; Clearview's Chelsea West; CC Cinema I, II, Third Ave.; Sony Lincoln Square; Bay Plaza; Whitestone; Clearview's Cobble Hill; Pavilion; UA Movies at Sheepshead Bay; Cinemart; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

★**Payback**—As Porter, the thug-on-a-mission, Mel Gibson is as mad as he's been since he was Max. Shot and left for dead after a heist by his double-crossing partner (Gregg Henry), he thinks only of one thing: revenge and getting back his share—$70,000. The insanity of setting himself up as the walking dead for such a paltry sum never penetrates Porter's brain. Brian Helgeland, the gifted screenwriter of *Conspiracy Theory* and (with Curtis Hanson) *L. A. Confidential*, makes his directorial debut and it's a confident, startlingly funny piece of work. It's a killing comedy not for the squeamish. (Rainer; 2/22/99) (2 hrs.; R) *Loews Village; Loews State; Loews New York Twin; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay; UA Movieworld; UA Movies at Staten Island.*

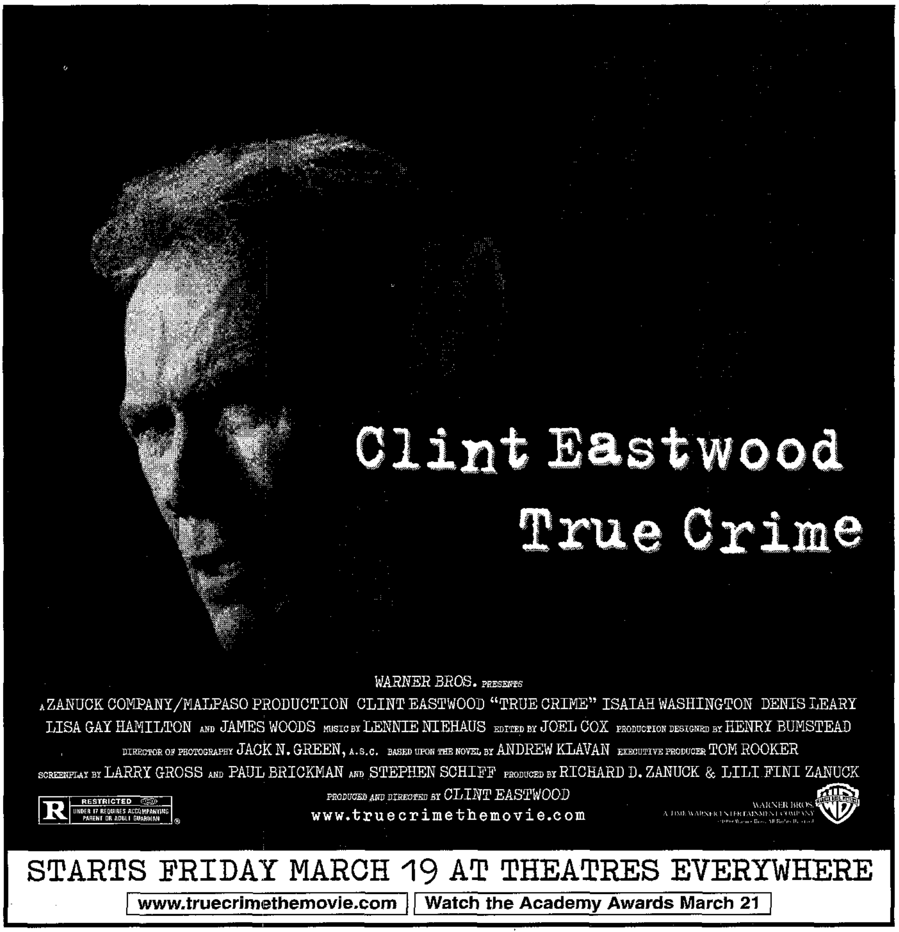
The Prince of Egypt—There's a lot of smiting and plaguing going in this epic DreamWorks animated feature about Moses, but what really hurts is all the kitsch. The mixture of 2- and 3-D effects is technically amazing, and at least one sequence, the parting of the Red Sea, is a knockout. But conceptually the film is cheeseball. (Rainer; 12/14/98) (About 2 hrs.; G) *CO Worldwide Cinemas; Whitestone; Linden Boulevard Multiplex; Centre Sunnyside.*

The Rage: Carrie 2—A misfit girl with telekinesis is once again tricked into thinking she is normal. Horror ensues. Starring Emily Bergl, Amy Irving, and Jason London. Directed by Katt Shea. (1 hr. 44 mins.; R) *Clearview's Chelsea; UA Criterion; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Plaza; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Relax . . . It's Just Sex—Thirtysomething friends bed-hop until a gay-bashing incident triggers the group's upheaval. With Jennifer Tilly, Lori Petty, Cynda Williams, and Serena Scott Thomas. (1 hr. 30 mins.; NR) *Quad Cinema.*

The RugRats Movie—A new baby joins the Pickles family and sibling rivalry ensues. Based on the animated television show. Directed by Norton Virgien and Igor Kovalyov. (1 hr. 45 mins.; G) *Linden Boulevard Multiplex.*

Rushmore—Fun but overrated. Fifteen-year-old Max Fischer (Jason Schwartzmann) is a tenth-grader at Rushmore Academy who is on sudden-death academic probation despite (or because of) being captain of everything from the drama club to the Double-Team Dodgeball Society. His counterpart is Mr. Blume, a clinically depressed tycoon and the academy's chief benefactor, extremely well played by Bill Murray. Wes Anderson, the co-writer and director,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has an affinity for deadpan obsessives and a flukey sense of comic timing. (Rainer; 12/14/98) (2 hrs.; R) *Art Greenwich Twin; CC Sutton; Guild 50th Street; Sony Lincoln Square; Clearview's Cobble Hill; Pavilion.*

★**Saving Private Ryan**—This is a marvelous film, though it needs to be said that the material between the two battle scenes isn't on their transcendent level. It begins as an epic, changes into an anecdote, and works toward a kind of moral fable. Captain John Miller and some of his men (Adam Goldberg, Vin Diesel, Barry Pepper, Ed Burns, Jeremy Davies, and Tom Sizemore) are sent on a special mission. It seems that three brothers from Iowa have been killed; the Army wants the fourth brother, Private Ryan, sent home. When they at last find Ryan (Matt Damon), he doesn't want to be saved. The business of saving a single soldier gets folded into a larger question: What is the value of a decent gesture—any decent gesture—in war? (Denby; 7/27/98) (2 hrs. 48 mins.; R) *Clearview's First & 62nd St.; Whitestone.*

The School of Flesh—A successful fashion designer falls for a dangerous young bartender. Starring Isabelle Huppert and Vincent Martinez. In French with English subtitles. (1 hr. 45 mins.; NR) *Cinema Village; Lincoln Plaza Cinemas.*

Shakespeare in Love—A fanciful romp about the young Will who wrote *Romeo and Juliet* and the romantic liaison that may have led to it. Joseph Fiennes is blandly dashing as the Bard and Gwyneth Paltrow, as his muse, is blandly pretty. She'd be better off if she didn't keep trying to set herself up as the Grace Kelly of the twentysomething set. She's best when she shows some steel, as in *Hard 8* and *Flesh and Bone.* (Rainer; 12/21/98) (2 hrs.; R) *CC Angelika Film Center; Clearview's 34th Street Showplace; Clearview's Chelsea; CC Cinema I, II, Third Ave.; UA Criterion; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Clearview's Cobble Hill; Pavilion; UA Movies at Sheepshead Bay; UA Hylan Plaza.*

She's All That—The senior-class president bets his best friend he can create a prom queen from the frumpiest girl in the school. Starring Freddie Prinze Jr., Jodi Lyn O'Keefe, Matthew Lillard, Usher Raymond, Paul Walker, Rachael Leigh Cook, Kieran Culkin, and Kevin Pollak. (1 hr. 26 mins.; PG-13) *Loews State; Bay Plaza; Concourse Plaza; Linden Boulevard Multiplex; UA Movies at Staten Island.*

★**A Simple Plan**—A crashed small plane with 4 million bucks in tow is discovered in a remote game preserve by three local townspeople. Theft, murder, double-crosses ensue. Director Sam Raimi is primarily known as a gonzo goremeister with a hyperkinetic visual style, but he's pared down his act here. In his new film, wintry rural Minnesota gets the dark, elemental treatment. The action is compelling and the performances by Bill Paxton and Billy Bob Thornton, playing night-and-day brothers, as well as Brent Briscoe and Bridget Fonda, are superb. (Rainer; 12/14/98) (2 hrs.; R) *Clearview's 34th Street Showplace; Clearview's Metro Cinema; Sony Lincoln Square.*

Six Ways to Sunday—A young boy joins the local Jewish crime family and falls for his boss's beautiful maid. With Norman Reedus, Deborah Harry, Elina Lowensohn, Arien Brody, and Isaac Hayes. Directed by Adam Bernstein. (1 hr. 37 mins.; NR) *CC Angelika Film Center.*

Sparkler—A trashy misfit rescues three boys from emotional and financial doom. With Park Overall, Veronica Cartwright, Don Harvey, Jamie Kennedy, and Freddie Prinze Jr. Written and directed by Darren Stein. (1 hr. 26 mins.; NR) *Opens Friday March 19.*

Steam: The Turkish Bath—A man inherits a Turkish bath from his aunt and discovers who she was and falls for the custodian's handsome son. Starring Alessandro Gassman. Directed by Ferzan Opetek. (1 hr. 34 mins.; NR) *Quad Cinema.*

Tango—A tango dancer falls in love with his beautiful partner and clashes with her gangster boyfriend. With Miguel Àngel Solà and Mia Maestro. In Spanish with English subtitles. (1 hr. 55 mins.; PG-13) *CC Village East; Lincoln Plaza Cinemas; BAM Rose Cinemas.*

The Thin Red Line—Terrence Malick's first movie in twenty years—an adaptation of James Jones's 1962 WWII novel about an Army platoon in Guadalcanal—brings us back to that same seventies fugue state of his in which all action is aestheticized until nothing is left but patterning and pretty pictures. Malick never saw a sunset he didn't want to emblematize. A lot of powerful actors turn up—including Nick Nolte and Sean Penn—but they're upstaged by Malick's froufrou flossiness. (Rainer; 1/4/99) (2 hrs. 46 mins.; R) *Clearview's Ziegfeld; BAM Rose Cinemas.*

20 Dates—A comedy in which single aspiring filmmaker Myles Berkowitz brings a movie camera with him when he goes on twenty very different dates. (1 hr. 28 mins.; R) *Union Square.*

200 Cigarettes—Another multi-character, multi-plot movie that gives a bad name to the term *Altmanesque.* It's about partygoers in the East Village, 1981, and it features actors you want to see—just not in this thing. Ben Affleck, Courtney Love, Christina Ricci, Janeane Garofalo, and many others turn up. Everybody vamps and preens as if it were amateur night in SoHo. As a disco cabdriver stuck in the seventies, Dave Chappelle has a slithery rap, but for all its punk trappings, the film is a squeaky-clean affair. (Rainer; 3/8/99) (1 hr. 45 mins.; R) *Loews Village; Loews 19th St. East; Loews State; Loews New York Twin; UA East; Sony Lincoln Square; Pavilion; UA Marboro; UA Movieworld; UA Movies at Staten Island.*

Waking Ned Devine—Two lifelong mates from Tully More—population 52—figure out that one of their neighbors has won the lottery. David Kelly and Ian Bannen are the dynamic duo who connive to get close to the money. They have such an easygoing rapport that you can almost forgive the fact that this film seems to have been produced strictly for the tourist trade. It would make the perfect in-flight movie on AerLingus. (Rainer; 12/4/98) (1 hr. 31 mins.; PG) *Clearview's 59th Street East.*

Wing Commander—A sci-fi thriller set in 2564 during a war between Earth's forces and those of another planet. With Matthew Lillard, Freddie Prinze Jr., and Saffrom Burrows. Directed by Chris Roberts. (1 hr. 33 mins.; PG-13) *CC Village East; Clearview's*

Guess which one's heavier: Last year's Best Actress, Helen Hunt, with her more-than-10-pound Actor (left) and her 8.5-pound Oscar (right).

Events
Oscar-Free

It's hard to tell one overblown spectacle of self-celebration from another. The Oscars (March 21 at 8 P.M. on ABC), the People's Choice Awards, the Golden Globes . . . they try to be sweeping moments that shoot us to the stars. Instead, they all blur into one big cheesy event with halftime-show production values. That's what makes the five-year-old Screen Actors Guild Awards (shown recently on TNT) such a standout. The SAGS (as we'll call them) have become widely recognized as a predictor of Oscar glory: Last year, *all* of the SAG acting awards were given to actors who went on to win the Oscar equivalent (see Helen Hunt, above). The reason is that many of the union actors who vote for the SAGS are also members of the Academy of Motion Picture Arts and Sciences. This presents the intriguing option of watching what amounts to a dress rehearsal for the Academy Award hoo-ha *without having to sit through the actual Oscars ceremony!* So—noted for next year's award season—here are some reasons why the SAGS are so much *more* fun to watch.

THE SAGS . . .	
ARE FILLED WITH UNSCRIPTED HUMOR	The SAGs do frequent camera pans of an audience of actors who are either unaware they're on television or, for once, just don't care. This year, Calista Flockhart failed to crack a smile the entire evening—even when she won. And winners Geoffrey Rush and Gwyneth Paltrow (for *Shakespeare in Love*) thanked everyone in the cast but co-star Joseph Fiennes (they "forgot").
HAVE BETTER PRODUCERS	There is an enjoyable absence of insipid dance numbers, comedian hosts, and satirizations of nominees. Instead, viewers hear actors describing how they first got their SAG card.
PRESENT THE SAME STOMACH-TURNING EFFUSIVENESS UNIQUE TO THE INDUSTRY	"I adore her," said Gwyneth Paltrow after she bested her competitor Cate Blanchett. "I think she is such a special woman. She is so gifted. She is so incredibly talented. I'm in awe."
BUT, MOST IMPORTANT, ARE EASIER TO FIT INTO OUR BUSY, NONINDUSTRY SCHEDULES	Last year the bloated production of the Academy Awards dragged on for *three hours and 45 minutes.* This year's SAG Awards? Just over two hours!

Photographs by Frank Trapper/Sygma.

Chelsea; UA Criterion; Clearview's Park and 86th St.; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Ridgewood; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.

Manhattan

Below 14th Street

Art Greenwich Twin—97 Greenwich Ave. at W. 12th St. (929-3350) *Elizabeth; Rushmore.*

CC Angelika Film Center—18 W. Houston St. (995-2000) *Devil's Island; The Harmonists; Life Is Beautiful; Shakespeare in Love; Six Ways to Sunday.*

CC Village East—189 Second Ave., at 12th St. (529-6799) *Affliction; American History X; Baby Geniuses; Hands on a Hard Body; The Last Days; My Favorite Martian; The Other Sister; Tango; Wing Commander.*

Cinema Village—22 E. 12th St. (924-3363) *My Name Is Joe; The School of Flesh.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *8 MM.*

Film Forum—209 W. Houston St. (727-8110) *Boys in the Band; Dancemaker; God Said, "Ha!"; I Stand Alone.*

Loews Village—66 Third Ave., at 11th St. (50-LOEWS #952) *Analyze This; The Corruptor; The Deep End of the Ocean; Lock, Stock and Two Smoking Barrels; Payback; 200 Cigarettes.*

Quad Cinema—34 W. 13th St. (255-8800) *Central Station; Dry Cleaning; Gods and Monsters; Relax . . . It's Just Sex; Steam: The Turkish Bath.*

Screening Room—54 Varick St. (below Canal) (334-2100) *The Celebration; Little Voice; Velvet Goldmine.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (253-2225) *Cruel Intentions; 8 MM; Elizabeth; Hilary & Jackie; The Rage: Carrie 2; Rushmore; Saving Private Ryan; The Thin Red Line; 20 Dates.*

14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (689-6548) *Analyze This; The Corruptor; The Deep End of the Ocean; Life Is Beautiful.*

Clearview's 34th Street Showplace—238 E. 34th St. (777-FILM#700) *October Sky; Shakespeare in Love; A Simple Plan.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *Office Space; Affliction; Baby Geniuses; Children of Heaven; Cruel Intentions; 8 MM; Gods and Monsters; The Rage: Carrie 2; Shakespeare in Love; Wing Commander.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Elizabeth; The Other Sister.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS #558) *Analyze This; The Corruptor; The Deep End of the Ocean; Life Is Beautiful; 200 Cigarettes.*

42nd–60th Streets

CC Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *The Other Sister; Shakespeare in Love.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *The Corruptor.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Central Station.*

CC Sutton—205 E. 57th St. (759-1411) *Little Voice; My Favorite Martian; Rushmore.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *Waking Ned Devine.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *The Thin Red Line.*

CO Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Analyze This.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Enemy of the State; In Dreams; Patch Adams; The Prince of Egypt; Varsity Blues; Virus.*

Guild 50th Street—33 W. 50th St. (757-2406) *Rushmore.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS #699) *The Corruptor.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS #901) *8 MM; Payback; She's All That; 200 Cigarettes.*

Paris Theatre—4 W. 58th St. (688-3800) *Life Is Beautiful.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Analyze This; Baby Geniuses; Cruel Intentions; The Deep End of the Ocean; The Rage: Carrie 2; Shakespeare in Love; Wing Commander.*

61st Street and Above, East Side

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *October Sky.*

Clearview's First & 62nd St. —400 E. 62nd St. (777-FILM#957) *Affliction; Baby Geniuses; Cruel Intentions; Elizabeth; Gods and Monsters; Lock, Stock and Two Smoking Barrels; The Rage: Carrie 2; Saving Private Ryan.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Life Is Beautiful; Wing Commander.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS #704) *Life Is Beautiful.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS #698) *Payback; 200 Cigarettes.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS #964) *Analyze This; The Corruptor; Cruel Intentions; 8 MM; Payback; The Rage: Carrie 2; Shakespeare in Love.*

UA East—1629 First Ave., at 85th St. (249-5100) *200 Cigarettes.*

UA Gemini—1210 Second Ave., at 64th St. (832-1670) *The Deep End of the Ocean; 8 MM; Message In a Bottle.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Gods and Monsters.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Analyze This; Life Is Beautiful; A Simple Plan.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *8 MM; Shakespeare in Love.*

CO Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Call theater for showtimes.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Affliction; Central Station; The Harmonists; Hilary & Jackie; The School of Flesh; Tango.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS #701) *The Corruptor; 8 MM; Elizabeth; Life Is Beautiful; Payback; The Rage: Carrie 2.*

New Coliseum—701 W. 181st St. (740-1545) *Analyze This; The Corruptor; The Rage: Carrie 2; Wing Commander.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *The Corruptor; The Rage: Carrie 2; Wing Commander.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS #638) *Office Space; Analyze This; Cruel Intentions; Just the Ticket; Lock, Stock and Two Smoking Barrels; Message In a Bottle; October Sky; The Other Sister; Rushmore; Shakespeare in Love; A Simple Plan; 200 Cigarettes.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Analyze This; Baby Geniuses; The Corruptor; Cruel Intentions; 8 MM; My Favorite Martian; The Other Sister; Payback; The Rage: Carrie 2; She's All That; Wing Commander.*

Concourse Plaza—214 E. 161th St. (588-8800) *Analyze This; The Corruptor; Cruel Intentions; 8 MM; My Favorite Martian; Payback; The Rage: Carrie 2; She's All That; Wing Commander.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Analyze This; The Corruptor; Cruel Intentions; The Deep End of the Ocean; 8 MM; My Favorite Martian; The Other Sister; Payback; The Prince of Egypt; The Rage: Carrie 2; Saving Private Ryan; Wing Commander.*

Brooklyn

Area Code 718

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (623-2770) *Affliction; Central Station; Elizabeth; Tango; The Thin Red Line.*

Brooklyn Heights—70 Henry St. (596-7070) *Call theatre for showtimes.; Call theater for showtimes.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *The Corruptor; The Rage: Carrie 2; Wing Commander.*

Clearview's Cobble Hill—265 Court St. (596-9113) *Analyze This; Life Is Beautiful; The Other Sister; Rushmore; Shakespeare in Love.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Analyze This; Baby Geniuses; The Corruptor.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (277-0303) *Analyze This; Baby Geniuses; The Corruptor; Cruel Intentions; 8 MM; My Favorite Martian; Payback; The Prince of Egypt; The Rage: Carrie 2; The RugRats Movie; She's All That; Wing Commander.*

Pavilion—188 Prospect Park West (369-0838) *Analyze This; 8 MM; My Favorite Martian; The Other Sister; The Rage: Carrie 2; Rushmore; Shakespeare in Love; 200 Cigarettes.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Baby Geniuses; The Corruptor; Payback; The Rage: Carrie 2; Wing Commander.*

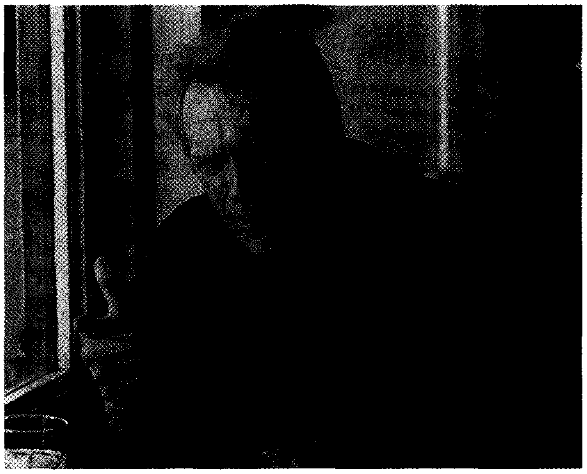
UA Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Analyze This; The Deep End of the Ocean; Elizabeth; Life Is Beautiful; 200 Cigarettes.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Analyze This; The Corruptor; Cruel Intentions; 8 MM; The Other Sister; Payback; The Rage: Carrie 2; Shakespeare in Love.*

Opening

A Fistful of Bylines

Clint Eastwood plays an investigative reporter whose career and marriage are hanging by a thread in 'True Crime.' Things turn around, though, when he steps in for a fallen colleague to interview a condemned killer—and decides to prove he's innocent. Starts Friday, March 19.



Photograph by Sam Emerson/Warner Bros.

Opening

Should You Love the One You're With?

Ben Affleck is a book-jacket copywriter waylaid en route to his wedding in *Forces of Nature.* The comedy, about two handsome strangers (the other being a fancy-free, super-skinny Sandra Bullock) drawn to each other as they travel from New York to Savannah by various modes of ground transportation, starts Friday, March 19.

Queens

Area Code 718

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Analyze This; The Corruptor; Cruel Intentions; 8 MM; My Favorite Martian; The Prince of Egypt; The Rage: Carrie 2.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Baby Geniuses; The Corruptor; Life Is Beautiful; The Other Sister; The Rage: Carrie 2.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Analyze This; The Corruptor; Cruel Intentions.*

Main Street Cinemas—72-66 Main St. (263-4828) *Analyze This; Baby Geniuses; The Corruptor; Cruel Intentions; 8 MM; Little Voice.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Life Is Beautiful.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *The Corruptor; The Rage: Carrie 2.*

Sony Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (777-FILM #712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM #733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM #735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (726-1279) *Analyze This; The Corruptor; 8 MM; Payback; The Rage: Carrie 2; Wing Commander.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *The Corruptor; 8 MM; Payback.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Analyze This; Baby Geniuses; Cruel Intentions; The Other Sister; The Rage: Carrie 2; Wing Commander.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Analyze This; The Deep End of the Ocean; 8 MM; Elizabeth; Message In a Bottle; October Sky; Saving Private Ryan; Shakespeare in Love; Wing Commander.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *The Deep End of the Ocean; 8 MM; Life Is Beautiful; Wing Commander.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Analyze This; Cruel Intentions; My Favorite Martian; October Sky; The Other Sister; Payback; The Rage: Carrie 2; 200 Cigarettes.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *Analyze This; Baby Geniuses; Cruel Intentions; 8 MM; Life Is Beautiful; The Other Sister; The RugRats Movie; Shakespeare in Love.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Analyze This; Cruel Intentions; Life Is Beautiful; The Rage: Carrie 2; Shakespeare in Love.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Analyze This; Baby Geniuses; The Corruptor; Cruel Intentions; The Deep End of the Ocean; 8 MM; The Other Sister; Payback; The Rage: Carrie 2; She's All That; 200 Cigarettes; Wing Commander.*

Museums, Societies, Etc.

Anthology Film Archives—"New Filmmakers." 3/17: Shorts and Vincent Pereira's *A Better Place* (1998). 3/24: Shorts and P. Hall's *Delinquent* (1998). "Hans-Jürgen Syberberg." 3/20: *Karl May* (1974). 3/21: *Our Hitler, A Film From Germany* (1977). Call Anthology for regular schedule. 32 Second Ave., at 2nd St. (505-5110); $7.

Brooklyn Museum of Art—"East Side Stories." 3/20: *Viva Castro* (1993). 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 230); $6; $4 for members, students, and senior citizens.

Cinema Classics—"Kurosawa Retrospective." Through 3/17: *Sanshiro Sugata* (1943) and *Sanjuro* (1962). 3/18–3/21: *Rashomon* (1950). 3/22–3/24: *Ikiru* (1952). Double feature, $5. 332 E. 11th St.; call 675-6692 for info.

Columbia Pictures Film Festival—Through 2/25: A twelve-film retrospective to celebrate the seventy-fifth anniversary of Columbia Pictures, with *The Bridge on the River Kwai* (1957), *Close Encounters of the Third Kind* (1977), *Dr. Strangelove* (1964), *Easy Rider* (1969), and *Tootsie* (1982). Sony Lincoln Square Theater.

Czech Center New York—3/18: *Like Poison* (1985). With English subtitles. 1109 Madison Ave. at 83rd St.; free. Call 288-0830 for more info.

Different Light—3/21 *The Devil Is a Woman* (1935). 7 P.M. 151 W. 19th St. (989-4850); free.

East Side Stories—3/6–4/17: A showcase of work by new directors from Eastern Europe and the former USSR. Iris and B. Gerald Cantor Auditorium, Brooklyn Museum of Art. Call 718-638-5000 (ext. 230) for more info.

Film Society of Lincoln Center (The Walter Reade Theater)—"Rendez-Vous With French Cinema Today." 3/12–3/21: Thirteen new French films. Call 875-5600 for info. 65 W. 65th St., plaza level (875-5600); regular screenings, $8.50–$15.

French Institute—"A Celebration of Marseilles." 3/16: *Marius et Jeannette* (1997). Florence Gould Hall, 55 E. 59th St. (355-6160); $7.

Guggenheim Museum—"Documentaries by Jim Dine." 3/9: Three by Dine. Peter B. Lewis Theater, 1071 Fifth Ave., at 89th St. (423-3587). Tickets free with admission.

Instituto Cervantes—"Spain in European Cinema." 3/11: *Tamaño Natural* (1973). At King Juan Carlos I Center, NYU, 53 Washington Square South. "Cinema Series." 3/12: *La Buena Estrella* (1997). At Instituto Cervantes, 122 E. 42nd St. For more info, call 689-4232.

Japan Society—"Tai Kato Retrospective." 3/19–5/21: Nine of Kato's best-known yakuza films. 3/19: *Red Peony Gambler* (1969). 333 E. 47th St. (752-3015); $5 members, $8 nonmembers, students, and senior citizens.

Museum of Jewish Heritage—"Conscience and Courage." Three weekends of heroes of the Holocaust. 3/20: *Au Revoir Les Enfants* (1987). 3/21: *Just Beyond the Forest* (1991) and *Escape From Sobibor* (1987). James B. M. McNally Amphitheatre at Fordham Law School. 140 W. 62nd St. Admission is free, but seating is limited. Make reservations by 3/18 by calling 968-1800, ext. 106.

Museum of Modern Art—"Edward G. Robinson Retrospective." Through 4/12: Highlights from the actor's career. "BritDoc: A History of British Documentary Film." Through 3/22: A 27-part survey of classic and unknown British documentaries from 1906 to 1986. 11 W. 53rd St. (708-9400); free with $9.50 admission.

New York Film Academy—"Japanese Film Festival." Through 3/7: A sampling of Japanese film by Nagisa Oshima, Akira Kurosawa, Juzo Itami, and Hiroshi Teshigahara. Call for program info. Tickets, $5. 100 E. 17th St. (674-4300).

New York Public Library—"The Cult Film." 3/17: *Scorpio Rising* (1963). "Asian Women Filmmakers." 3/18: *Sally's Beauty Spot* (1990), *Stretch Mark* (1996), and *Two Lies* (1989). Donnell Media Center, 20 W. 53rd St. (621-0619); free.

Ocularis—Call for schedule. 70 N. 6th St., Williamsburg, Brooklyn (718-388-8713); $5.

Screening Room—3/13: Special brunch and appearance by film composer John Barry, with 1 P.M. screening of *Midnight Cowboy.* Sunday brunch: *Breakfast at Tiffany's* (1961). Call theater for info. 54 Varick St. (334-2100); $8 ($5 for Sunday brunch patrons).

Tonic—"Monday Night Film Series." 3/22: The Animated Films of Emily Hubley. Tickets, $4. 107 Norfolk St. For more info, call 358-7503.

YWCA Cine-Club—"A Celebration of Japanese Cinema." 3/20–3/21: *Ohayo* (1959). 610 Lexington Ave., at 53rd St. (735-9717); $6 members, $7 nonmembers.

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

Photograph by Darren Michaels/DreamWorks.

theater

Cherry Jones at the Public...Frank Loesser

Broadway

Previews and Openings

Closer—A glamorous cast (including Natasha Richardson and Rupert Graves) explores fashionable interrelated topics (love, deceit, and sexual jealousy) in this blunt, sourly amusing Olivier-award-winning play by Patrick Marber. $15–$60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for a 3/25 opening. *Music Box Theatre, 239 W. 45th St. (239-6200).*

Via Dolorosa—A meditation on the Palestine question, written and performed by David Hare. $35–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 3/18 opening. *Booth Theatre, 222 W. 45th St. (239-6200).*

Now Playing

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (307-4100).*

Art—I sympathize with this play by Yasmina Reza. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc considers this Antrios shit, and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. But confronted with Serge and the painting, Yvan does what he does best: He wavers. Reza's cunning dialogue has been fluently Englished by Christopher Hampton. (Simon: 3/16/98 and 10/5/98.) Now with Judd Hirsch, Joe Morton, and George Wendt. $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 3/1/98. *Royale Theatre, 242 W. 45th St. (239-6200).*

Band in Berlin—See Simon, page 104. A new musical about the Comedian Harmonists, a German sextet that rose to prominence in the twenties but collapsed by the mid-thirties, when the Nuremberg Laws required the three Jewish members to leave the group. Written by Susan Feldman; performed by real-life sextet Hudson Shad. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Helen Hayes Theatre, 240 W. 44th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Andrea McArdle plays the girl; James Barbour plays the (hairy) boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Opening

Hare Today, and Tomorrow

Broadway's slow and steady annexation by David Hare continues this week with 'Via Dolorosa,' the playwright's 90-minute monologue examining the Palestine question and his own relationship to it. *Hare himself performs in an acting debut;* show opens March 18 at the Booth Theatre.

Photograph by Joan Marcus.

The Beauty Queen of Leenane—Martin McDonagh's Drama Desk Award–winning drama about an old woman's attempts to sabotage her daughter's love life. $20–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Robert Brill resuscitates a very functional but also eye-catching set. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Starring Alan Cumming. $25–$85. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opened 3/19/98. *Studio 54, 254 W. 54th St. (239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $40–$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Minimalism prevails in this production. All is concise, calibrated, calculated, but nothing is stinted on. Bebe Neuwirth does a scissors kick or two with sprightly kittenishness and superhuman timing. But Karen Ziemba, a lovely dancer and likable singer, radiates innocent chirpiness that is all wrong for Roxie, so magisterially created by Ann Reinking. (Simon: 11/30/98.) $20–$75. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Death of a Salesman—This *Salesman* is a hard but efficacious sell. "I sell, therefore I am" is the neo-Cartesian maxim Willy is meant to embody and explicate. Rightly, Miller embeds this value system in a business, social, and family context, but the interaction of the elements is achieved more by contrivance than by a sense of the inevitable. Yet most of the acting is splendid. Brian Dennehy is a man truly at the end of his tether, letting us in on every step of his decline. Elizabeth Franz settles into a quietly and thoroughly moving Linda. Kevin Anderson welds Biff's duality as unmoored drifter and canny *raisonneur* into a heartrending amalgam. (Simon: 2/22/99.) $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200).*

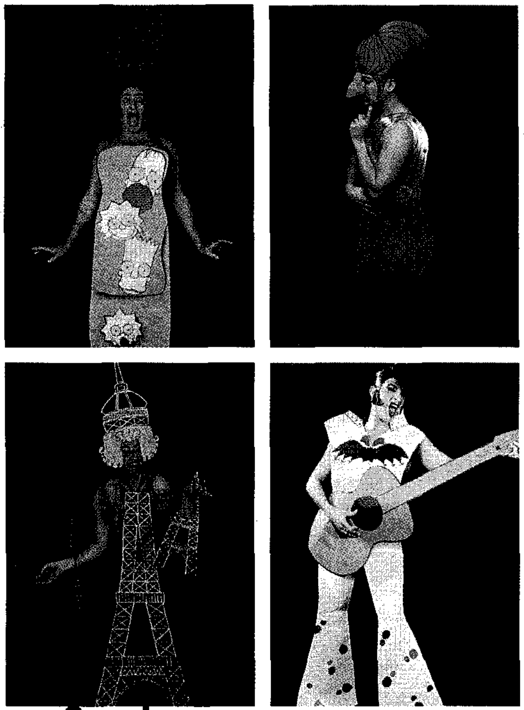
Electra—Zoë Wanamaker plays Agamemnon's grieving, vengeful daughter in this new production of Sophocles' play, ably adapted by Frank McGuinness, who updated last season's Tony-winning *A Doll's House.* Also starring Claire Bloom. $35–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200).*

Footloose—Kevin Bacon, sadly, is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. Let's hear it for the boy! $20–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the



Opening
Out of Shape

This week in bizarre foreign performance art: Ennio Marchetto, an Italian known as 'Origami man' for his ability to wrench complicated shapes out of ordinary pieces of paper, begins performances of 'Ennio' at the McGinn/Cazale Theatre on March 16; and the Umbilical Brothers, a well-matched pair of Australian oddballs, skip the paper altogether and do the same contortions with their bodies in 'Thwak,' opening at the Westbeth Theatre on March 18.

iciest eyes. (Simon: 3/31/97.) $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Imperial Theater, 249 W. 45th St. (239-6200).*

The Lion in Winter—See Simon, page 104. Laurence Fishburne and Stockard Channing, Tony winners both, star in James Goldman's famous drama about royal-family squabbling. Michael Mayer directs. $60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. *Roundabout's Stage Right, 1530 Broadway, at 45th St. (719-1300).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen Lion King onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *New Amsterdam Theater, 214 W. 42nd St. (307-4747).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200).*

Night Must Fall—See Simon, page 105. Another Broadway revival of an old spine-tingler, this time with Matthew Broderick as the charming sociopath. John Tillinger directs. $25–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

Not About Nightingales—It is not often that a lost early work of a playwright is exhumed smelling like roses rather than of corpse. That, however, is the case of this remarkable fourth play by Tennessee Williams. It shuttles between the prison block—where a number of diverse prisoners roister, quarrel, and struggle to survive under the draconian regime of a psychopathic prison warden, Boss Whalen—and the warden's office and waiting room. What he wrote here lends itself splendidly to both small and thunderously big performances—none bigger than Corin Redgrave's grotesque yet scary Boss Whalen. *Stupendous* is the word for Trevor Nunn's direction. Even if you shun so-called depressing plays, you'd better catch this one, unless you want regrets for the rest of your days. (Simon: 3/15/99.) $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Circle-in-the-Square Theatre, 1633 Broadway, at 50th St. (239-6200).*

The Phantom of the Opera—Nine leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

The Scarlet Pimpernel—The show about romance, honor, the French Revolution, and, most important, fabric. Pop composer Frank Wildhorn did the score. Nan Knighton has recently revised her book, adapted from Baroness Orczy's novel for the stage. Douglas Sills stars. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/9/97. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

Side Man—*A must.* This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) $25–$60. Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, and Sun. at 3. *Golden Theatre, 252 W. 45th St. (239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Rebecca Luker, who played a memorable Magnolia in *Show Boat,* plays the nun turned governess, and Richard Chamberlain plays the widower captain. $30–$75. Tues. at 8, Thurs. at 7, Fri. and Sat. at 8, Sun. at 7; Wed., Sat., and Sun. at 2. Opened 3/12/98. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

You're a Good Man, Charlie Brown—Happiness is the revival of this musical, directed by Michael Mayer and starring Anthony Rapp. The book, lyrics, and music are by Clark Gesner, based on Charles M. Schulz's *Peanuts* comic strip. $15–$75. Tues.–Thurs. at 7:30, Fri. at 8, Sat. at 2 and 8, Sun. at 1 and 5:30. *Ambassador Theatre, 219 W. 49th St. (239-6200).*

Off Broadway

Previews and Openings

Ennio—Known as "Origami Man" abroad, this Italian performance artist is a living cartoon, bringing to life such pop figures as Cher, Madonna, and Marge Simpson through his paper creations. $35. Tues.–Fri. at 8, Sat. at 7 and 9:30, Sun. at 3. Opens 3/16. Through 4/4. *McGinn/Cazale Theatre, 2162 Broadway, at 76th St. (239-6200).*

Lake Hollywood—Capping off the Signature season, we get a brand new play from John Guare that follows a couple through World War II, marriage, and old age. $37.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Previews begin 3/16 for a 3/28 opening. Through 4/25. *Signature Theatre Company, 555 W. 42nd St. (244-PLAY).*

Pitchfork Disney—A comedy by Philip Ridley, author of *The Fastest Clock in the Universe,* about a pair of 28-year-old twins whose quiet life of pill-popping is loudly interrupted by a pair of bizarre cabaret entertainers. Presented by Blue Light Theater Company. $27.50–$30. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Previews begin 3/19 for a 4/1 opening. *HERE, 145 Sixth Ave., at Dominick St. (279-4200).*

Red—Chay Yew's new play about a best-selling American author who returns to China to do research for her new book. $36. Tues.–Fri. at 7:30, Sat. at 3 and 7:30, Sun. at 3. In previews for a 3/23 opening. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Thwak—The latest bit of slapstick buffoonery from the Umbilical Brothers, a well-matched but unrelated pair of kinetic Australians. $25–$30. Tues.–Sat. at 8. In previews for a 3/18 opening. *Westbeth Theatre Center, 151 Bank St. (307-4100).*

Tongue of a Bird—Ellen McLaughlin joins *Angels in America* alum David Marshall Grant with a play of her own, this one by way of the Mark Taper Forum in Los Angeles. Cherry Jones, radiant as a gemstone, stars as a search-and-rescue pilot charged with finding a little girl in the Adirondacks; Lisa Peterson directs. $40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Previews begin 3/16 for a 4/4 opening. Through 4/18. *The Public Theater, 425 Lafayette St. (239-6200).*

Turn of the Screw—Jeffrey Hatcher's adaptation of the Henry James mystery at Bly Manor. Starring Enid Graham. $30–$35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. In previews for a 3/24 opening. Through 4/16. *Primary Stages, 354 W. 45th St. (333-4052).*

2.5 Minute Ride—Lisa Kron, one-fifth of the Obie-winning Five Lesbian Brothers, breaks away in her one-woman show, which juxtaposes a trip to Auschwitz with her family's annual pilgrimage to an Ohio amusement park. Mark Brokaw directs. $25. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Previews begin 3/17 for a 3/28 opening. *Public Theater, 425 Lafayette St. (239-6200).*

Photographs by Ennio Marchetto.

Ashes to Ashes—David Strathairn stars in this 1996 Harold Pinter play about a marriage in crisis. $24–$48. Tues.–Sat. at 7:30; Wed., Sat., and Sun. at 2:30. Through 5/9. *Gramercy Theatre, 127 E. 23rd St. (777-4900).*

Beautiful Thing—Jonathan Harvey's 1993 play (and later, acclaimed film) about two working-class teenage boys who fall in love. $45–$47.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (239-6200).*

Betty's Summer Vacation—A new play by Christopher Durang (*Sex and Longing, Baby With the Bathwater*) about a summer sojourn gone awry. Nicholas Martin directs. $37.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. Through 3/28. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Bright Lights Big City—A new musical by Paul Scott Goodman, based on Jay McInerney's 1984 novel about a callow young New Yorker's descent into cocaine hell. Directed by Michael Greif (*Rent*). $45. Tues.–Fri. at 8, Sat. and Sun. at 3 and 8. *New York Theatre Workshop, 29 E. 4th St. (460-5475).*

Captains Courageous, The Musical—As the title says, the musical version of *Captains Courageous,* the Rudyard Kipling novel about the spoiled son of a wealthy industrialist. Treat Williams and Brandon Espinoza star; Frederick Freyer did the music; Patrick Cook did the book and lyrics. $50. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 4. Through 4/4. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

A Couple of Blaguards—Tired yet of the brothers McCourt? Good! Come see Frank and Malachy's stage version of their story. $40–$42.50. Mon., Tues., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (799-4599).*

De la Guarda—Part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Everybody's Ruby—Phylicia Rashad plays Zora Neale Hurston in this new Thulani Davis play about Ruby McCollum, a married black woman who shot the most prominent white doctor in Live Oak, Florida, amid allegations of a sex scandal. $40. Tues., Wed., and Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. *Public Theater, 425 Lafayette St. (239-6200).*

Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Far East—A new play from A. R. Gurney about a young American Navy lieutenant who finds himself caught between the wife of his commanding officer and the woman he loves. Starring Michael Hayden. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/6. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (239-6200).*

Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Hedwig and the Angry Inch—Michael Cerveris stars in John Cameron Mitchell's stunning rock concert–cum–musical, in which a German transsexual achieves self-actualization, not to mention tabloid fame, through songwriting. Music and lyrics by Stephen Trask. $20–$49.50. Mon., Wed., and Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10, Sun. at 7. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

The Hothouse—See Simon, page 105. The Atlantic Theater Company revives Harold Pinter's 1958 comedy about a group of muddling bureaucrats in an unspecified government institution. $35–$40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 7. Through 3/27. *Atlantic Theater, 336 W. 20th St. (239-6200).*

I Love You, You're Perfect, Now Change—A new musical about an amusingly quaint subject: heterosexual love. $47.50–$50. Mon. and Tues. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

James Naughton: Street of Dreams—It's two hours of crooning from the two-time Tony marvy James Naughton. $50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 4/11. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Killer Joe—Tracy Letts's new (and first) play about a dysfunctional family in a Texas trailer park. $47.50. Tues.–Sat. at 8, Sun. at 5, Wed. and Sat. at 2:30. *Soho Playhouse, 15 Vandam St. (239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Macbeth—Bill Camp sees the dagger before him; Elizabeth Marvel, a whiz at playing tough broads, tries to out that damned spot. Presented by Theatre for a New Audience. $10–$40. Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. *American Place Theatre, 111 W. 46th St. (239-6200).*

The Mineola Twins—Swoosie Kurtz stars in this new play by Paula Vogel, author of the Pulitzer-winning *How I Learned to Drive,* about womanhood in suburbia. Directed by Joe Mantello. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. *Roundabout Theatre Company, 1530 Broadway, at 45th St. (719-9300).*

The Most Fabulous Story Ever Told—The newest play by Paul Rudnick, wicked author of *Addams Family Values, In & Out,* and various bits of acclaimed gay fantasia. In the author's words: "It's a comedy about God, if that's not redundant." $35–$47.50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta Lane. (420-8000).*

The Mystery of Irma Vep—The late Charles Ludlam's penny-dreadful vehicle for himself, Everett Quinton, and a glistening mound of wigs. It was a loopy sensation in 1984; Quinton returns for this repeat engagement with Stephen DeRosa. $47.50 Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7. *Westside Theater, 407 W. 43nd St. (239-6200).*

Over the River and Through the Woods—A new comedy from Joe DiPietro about the efforts of four Italian-American grandparents to change the life of their grandson. $45. Mon., Tues. , Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Paradise Hotel—The latest from Richard Foreman, this time about a group of paranoid sexual adventurers who converge in their quest for Nirvana and fine lodging. $15. Tues. and Thurs.–Sun. at 8. Through 4/19. *Ontological Theatre at St. Mark's Church, 131 E. 10th St. (533-4650).*

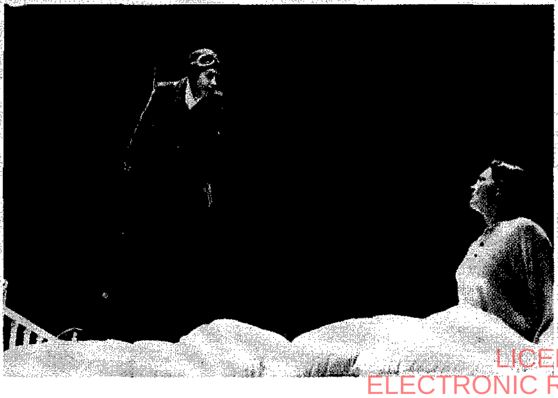
Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Rollin' on the T.O.B.A.—A songful tribute to the last days of black vaudeville, when African Americans toured the 80-house circuit with their white brethren but were often denied pay and lodging. Conceived and written by Ronald "Smokey" Stevens and Jaye

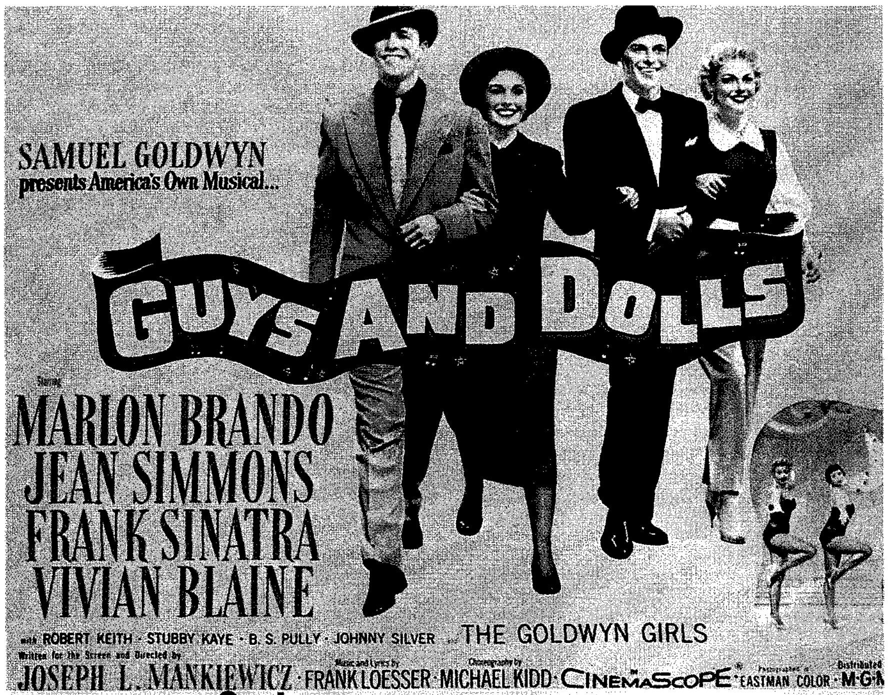
Previews

Winging It

Cherry Jones remembers very clearly the day she first read Ellen McLaughlin's *Tongue of a Bird*—clearly, because hours later she was still so distracted she fell headlong down the staircase on the set of *The Heiress,* which she was performing in at the time in Los Angeles. She dragged Frances Sternhagen down with her, flipped over an oak table, and landed in a plumey puddle at the foot of the stairs. The stage manager had to stop the show. He wasn't sure the two women were still breathing. "I had only walked that staircase 372 times," sighs Jones, plunging into a bowl of lentil soup. And won a Tony award for it when *The Heiress* was playing at Lincoln Center. So perhaps this misstep was a sign . . . ? "Yes," she says. "That I should go *nowhere near* Ellen's play." She did, of course; it had the ingredients of a Jones deal-maker: beautiful writing and strong female characters. The work was commissioned by the Mark Taper Forum and begins previews here, at the Public Theatre, this Tuesday with a mostly fresh cast. "It wasn't until the final week in Los Angeles that I thought I had a clue how to play this part," says Jones. "And now that there are all these cast changes, I'm having to work again, damn it!" She grins. Jones is 42 now and still as radiant as a gem—though clearly struggling, after five months, to adjust to the challenges of her profession without the soothing comfort of cigarettes. She plays a search-and-rescue pilot of the Adirondacks in *Tongue of a Bird,* which is not so dissimilar from the hardy swimmer she played in last year's Lincoln Center Theatre production of *Pride's Crossing,* by Tina Howe. But *Bird* is much more abstract. "This play is so unusual and lyrical," says Jones, "that unless we actors get it right every night, *the play* takes it on the chin." Efforts to ground the production have led to a number of eleventh-hour changes by the play's director, Lisa Peterson. But Jones, who spent years under the tutelage of auteur-director Andrei Serban, says she's flexible. "It might drive some people crazy," she says, "but I've worked with Romanians." JENNIFER SENIOR



Photograph by Schwartz/Thompson.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presents America's Own Musical...
GUYS AND DOLLS
Starring
MARLON BRANDO
JEAN SIMMONS
FRANK SINATRA
VIVIAN BLAINE
with ROBERT KEITH · STUBBY KAYE · B. S. PULLY · JOHNNY SILVER and THE GOLDWYN GIRLS
Written for the Screen and Directed by JOSEPH L. MANKIEWICZ
Music and Lyrics by FRANK LOESSER
Choreography by MICHAEL KIDD
CINEMASCOPE
Photographed in EASTMAN COLOR
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Onstage

Loesser Is Free

'Wall to Wall Frank Loesser' is one of the rare Broadway-caliber events to which the phrase 'free admission' magically applies. Sarah Jessica Parker, Matthew Broderick, James Naughton, Brian Stokes Mitchell, and Linda Lavin will be among the celebrities dropping in to perform; songs on the program range from 'Hans Christian Andersen' ditties ("Inch Worm," "Ugly Duckling") to 'Guys and Dolls' show-stoppers (including a raucous rendition of "Sit Down, You're Rockin' the Boat," sung by the entire cast of 'Titanic.') So follow the fold to Symphony Space on March 20—the action begins at 11 A.M. *and continues for the next twelve hours. Call 864-1414 for details.*

Stewart. $38.50–$42.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *47th Street Theatre, 304 W. 47th St. (239-6200).*

The Seagull—Pearl Theatre Company takes a crack at Chekhov's classic. $20–$33. Tues. and Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. *Pearl Theatre Company, 80 St. Marks Pl. (598-9802).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $20–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 321 W. 44th St. (239-6200).*

Snakebit—After a limited run in a tiny space, David Marshall Grant's play—about a neurotic actor, his fretting wife, and their freshly dumped friend—gets the theater and open-ended engagement it deserves. Naked Angels presents. $17.50–$47.50. Tues.–Fri. at 8, Sat at 3 and 8, Sun. at 3 and 7. *Century Center, 111 E. 15th St. (239-6200).*

Stomp—As the title implies, an energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

This Is Our Youth—Kenneth Lonergan's play is one that young people will adore and their elders embrace. It concerns smooth Dennis, a school dropout and drug dealer; his friend the dopey and klutzy Warren Straub, who shows up with a suitcase full of his prized possessions plus fifteen grand he swiped from his remarried old man; and Jessica Goldman, a stylish and mildly promiscuous design student. A world is conjured up—a world observed and overheard with spine-tingling accuracy and perfect-pitch hearing. Mark Ruffalo is the perfect Warren. Missy Yager is a gem of a Jessica. Mark Brokaw's direction remains exemplary. And when the comedy turns serious, the transition is shattering. (Simon: 11/16/98.) $40. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(239-6200).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. It is a dazzling and humane play you will remember till your dying day, and especially then, thanks also to a near-flawless production. First, Kathleen Chalfant, a Vivian Bearing of power and vulnerability, commanding intelligence and compelling irony. Add a supporting cast in which all shine. For this play alone, Edson should be handed the Harvard English department. (Simon: 9/28/98.) $35–$49.50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Off-Off Broadway

Bad Reputation—Penny Arcade's paean to bad girls. $15. Thurs.–Sun. at 8:30. Through 3/21. *P.S. 122, 150 First. Ave., at 9th St.(477-5288).*

Clarence Darrow Tonight!—Laurence Luckinbill's one-man play about the maverick defense lawyer. $12. Wed.–Sat. at 8, Sun. at 3. Through 3/21. *Ensemble Studio Theatre, 549 W. 52nd St. (247-4982).*

Cruel and Barbarous Treatment—The Culture Project, which pulled off the successful stage adaptation of *Prater Violet*, now tries its hand at two short stories by Mary McCarthy and one by John Cheever. $25. Wed.–Sat. at 8, Sun. at 3 and 7. *The Salon, 432 E. 91st St. (279-4200).*

The Happy Prince—A puppet-and-masque version of Oscar Wilde's fairy tale about a cruel prince who becomes a statue in death. $12–$18. Wed.–Fri. at 8, Sat. and Sun. at 2 and 6. *Irish Repertory's Scott McLucas Theatre, 132 W. 22nd St. (727-2737).*

He Who Says Yes/He Who Says No—Rarely performed companion works by Bertolt Brecht, in which a young boy must decide whether to sacrifice his life for the ailing people of his village. Performed by the venerable National Asian American Theatre Company. $15. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Connelly Theatre, 220 E. 4th St. (623-1672).*

Ichabod Revealed—*The Legend of Sleepy Hollow*, as interpreted by the Elementals, the puppet-theater troupe of Bunkuru specialists. $15. Thurs.–Sun. at 8:30. Through 3/28. *P.S. 122, 150 First Ave., at 9th St. (477-5288).*

Jodie's Body—Aviva Jane Carlin's acclaimed one-woman show about art, femininity, and South Africa. $35. Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 2. *Arc Light Theatre, 152 W. 71st St. (595-0355).*

Last Train to Nibroc—A romantic comedy about two lost kids on a train carrying the coffins of Nathaniel West and F. Scott Fitzgerald. $15. Thurs.–Sat. at 8, Sun. at 3. Through 3/20. *78th Street Theatre Lab, 236 W. 78th St. (873-9050).*

Manhunt—An excuse for comedy duo Premium Bob to crawl the caverns of the American psyche and invent some great characters—including a group of "karaokalists." $12. Thurs. at 8, Fri. and Sat. at 7:30 and 10. Through 3/28. *Kaufman Theatre, 534 W. 42nd St. (216-9596).*

Marcel Marceau—No one's better at getting caught in a glass box. $$20–$45. Performances run 3/18 through 3/28; call for specific dates and showtimes. *Sylvia and Danny Kaye Playhouse, 68th St. bet. Park. and Lexington Aves. (772-4448).*

A Mom's Life—Kathryn Grody's amusing tales from the trenches about raising kids. $35. Sun. at 4 and 7:30, Mon. at 8, Wed. at 2:30. *ArcLight Theatre, 152 W. 71st St. (307-4100)..*

The Seagull—As interpreted by Target Margin Theater, which seldom interprets anything predictably. $12–$15. Tues.–Sat. at 8. Through 3/20. *Ohio Theatre, 66 Wooster St. (358-3657).*

Symphonie Fantastique—Puppeteer Basil Twist dances his fanciful creations around a 500-gallon tank. $25. Tues.–Fri. at 7, Sat. at 2 and 10:30, Sun. at 5. *HERE, 145 Sixth Ave., at Dominick St. (647-0202).*

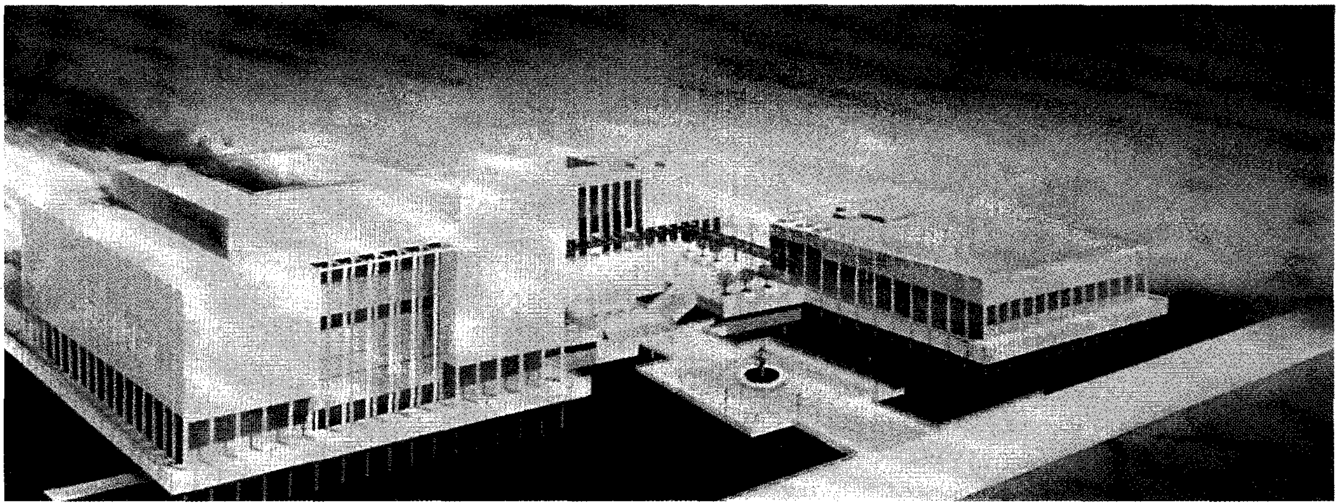
21/2 Jews—A comedy about a prominent civil-rights attorney's relationships with his irascible father and lawyer son. $32.50. Wed. at 3 and 8:30, Sat. at 5 and 8:30, Sun. at 2. *Raymond J. Greenwald Theatre, 307 W. 26th St. (239-6200).*

War, Sex, & Dreams—An autobiographical solo-performance piece by Jean-Claude van Itallie, who escaped Nazi brutality as a child and became one of America's preeminent playwrights of the sixties. $12. Thurs.–Sat. at 10. Through 4/3. *La MaMa E.T.C., 74A E. 4th St. (475-7710).*

Winterset—Cocteau Rep. performs Maxwell Anderson's play about a man determined to avenge the death of his father, executed for a murder he never committed. $12–$30. Thurs.–Sat. at 8, Sun. at 3. *Bouwerie Lane Theatre, 330 Bowery. (677-0060).*

art

Museum as Muse...Arnold Newman



On View **Considering that artists spend more time in museums than the rest of us, it's not surprising that the institution has become one of the most popular subjects in contemporary art. What is fascinating is the vast variety of artists' approaches to the museum over the past century or so. "The Museum as Muse: Artists Reflect," organized by MOMA senior curator Kynaston McShine, gathers museum-inspired paintings (above, Edward Ruscha's *The Los Angeles County Museum on Fire*, 1965–68), sculptures, installations, photographs, prints, videos, and online projects by some 60 artists. At the Museum of Modern Art, 11 West 53rd Street; through June 1.**

Galleries

Solos

Madison Avenue and Vicinity

Deborah Barrett—Mixed-media works depicting figures and animals based on found nineteenth-century photographs; through 4/17. Baumgold, 128 E. 72nd St. (861-7338).

Tom Doyle and Lawrence Fane—Recent abstract sculpture by both; through 4/10. Kouros, 23 East 73rd St. (288-5888).

Sherry Kerlin/Mary Jo Vath—Works on paper whose delicate, sepia-toned images of flowers, children, and women are based on photographs/New paintings that depict pairings of objects that are commonly linked, such as a loaf of bread and a stick of butter. Through 4/3. Winston Wächter, 39 E. 78th St. (327-2526).

Erik van der Grijn/Nancy Steinson—Recent abstract paintings/Painted bronze sculptures. Through 4/24. Shapolsky, 152 E. 65th St. (452-1094).

Beatrice Wood—A survey of drawings, watercolors, and lithographs organized by Francis M. Naumann, a Dada scholar who has written extensively about the artist; through 4/10. Moeller, 167 E. 73rd St. (988-4500).

57th Street Area

Michael Byron—New paintings inspired by photographs of twentieth-century figurative sculptures; through 4/17. Baron/Boisanté, 50 W. 57th St. (581-9191).

Marek Cecula/Philip Eglin—Recent ceramic figures that draw on the tradition of Staffordshire/Porcelain teapots and plates whose quirky touches, such as eruptions of blisterlike bubbles from the surface of a pot, reflect the artist's disdain for mass-market ware. Through 4/3. Clark, 24 W. 57th St. (246-2205).

David Dewey—Large-scale watercolors of New England architecture and seascapes; through 3/31. Tatistcheff, 50 W. 57th St. (664-0907).

Marsden Hartley—The first-ever exhibition devoted exclusively to the lithographs made by the American artist while he was living in Berlin in 1923; through 4/9. Babcock, 724 Fifth Ave. (767-1852).

Julie Heffernan—New paintings in which a female or hermaphroditic central figure is surrounded by symbolic narratives; through 4/17. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

Bill Jacklin—New paintings and works on paper depicting scenes in and around New York City; through 4/17. Marlborough, 40 W. 57th St. (541-4900).

Leonid Lerman—Recent sculptures in stone, wood, metal plating, and other media that continue the artist's metaphorical exploration of the Trojan War; through 4/10. McKee, 745 Fifth Ave. (688-5951).

Robert Natkin—Recent abstract paintings; through 4/17. Reece, 24 W. 57th St. (333-5830).

Pablo Picasso and Katsushika Hokusai—An exhibit pairing Picasso's erotic etchings from "Suite 347" with Hokusai's erotic woodcut prints from the album *Azumanishiki,* circa 1810; through 4/10. Yoshii, 20 W. 57th St. (265-8876).

Thomas Schütte/Joseph Bartscherer—Painted ceramic sculptures of eggs/Color photographs from the series "Canal." Through 4/3. Goodman, 24 W. 57th St. (977-7160).

Charles Seliger/Morris Graves—Recent abstract paintings by this artist who had his first exhibition at Peggy Guggenheim's gallery, Art of This Century, when he was 19/Works on paper depicting images from nature. Through 5/1. Rosenfeld, 24 W. 57th St. (247-0082).

SoHo and TriBeCa

Skip Arnold—Photographs and film strips documenting the artist performing a piece in which he spun continuously under a ceiling fan; through 4/3. Brownstone, 39 Wooster St. (334-3455).

Donald Baechler—Recent paintings that combine images derived from store signage from Morocco, Mexico, and India; through 4/10. Shafrazi, 119 Wooster St. (274-9300).

John Beerman/Tom Slaughter—Recent paintings of pastoral landscapes/Paintings that mix historical images of New York City with contemporary references. Through 4/3. Beitzel, 102 Prince St. (219-2863).

Jake Berthot—Recent drawings paired with texts chosen by the artist; through 4/2. Cooper Union, Engineering Building, 51 Astor Place (353-4158).

Barbara Bloom—*The French Diplomat's Office,* an installation of the artist's three-dimensional interpretation of a watercolor that appears to depict an interior decorator's rendering of an office; through 4/24. Blum, 99 Wooster St. (343-0441).

Daisy Craddock—Paintings of southern landscapes based on the artist's memory and visits to her hometown of Memphis, Tennessee; through 4/3. Pelavin, 13 Jay St. (925-9424).

Matthew Cusick—Recent hard-edge paintings; through 4/3. Kent, 67 Prince St. (966-4500).

Douglas Gordon—A new work consisting of two video projections that depict images of Travis Bickle, the lead character in Martin Scorsese's film *Taxi Driver;* through 4/10. Gagosian, 136 Wooster St. (228-2828).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Photograph by Lee Stalsworth/Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.

Julie Heffernan—New paintings in which female or hermaphrodite figures are central figures in symbolic narratives; 3/18–4/17. P.P.O.W., 476 Broome St. (941-8642).

John Kalymnios—New photographs and sculptures that continue the artist's exploration of optical psychology; through 4/3. Golden, 39 Wooster St. (274-0080).

Samm Kunce—An installation of two large sand dunes covered in dune grass; through 4/3. Gibson, 568 Broadway (925-1192).

Charles Luce—Works on paper that use Asian maps and game paper as a ground and explore the image of the stone as a cosmological marker of space and time; through 4/17. Ross, 568 Broadway (343-2161).

Ray Mead—Abstract paintings and works on paper from the nineties by an English-born Canadian artist who died last year; through 4/10. M-13, 72 Greene St. (925-3007).

Markus Raetz—Recent sculpture; through 4/24. Alexander, 59 Wooster St. (925-4338).

Robert Rauschenberg—New paintings; through 4/17. PaceWildenstein, 142 Greene St. (421-3292).

Jörg Sasse—Photographs of computer-altered found photographs; through 4/17. Lehmann Maupin, 39 Greene St. (965-0753).

Chelsea

Janine Antoni—An installation of new sculptures and photographs inspired by the need to hold and the need to be held; through 4/17. Luhring Augustine, 5531 W. 24th St. (206-9100).

Mary Beyt—Recent drawings that are actually layers of polyester printed with existing images of flowers, beetles, butterflies, unicorns, and objects that might be found in a nineteenth-century stock illustration catalogue; through 4/17. Morris, 465 W. 23rd St. (727-2752).

Jeremy Blake—Digitally rendered and animated projections and digital paintings depicting architectural spaces in California that hint at a film noir–ish narrative; through 4/10. Feigen, 535 W. 20th St. (929-0500).

Niels Bonde—Sculpture and photographs that explore the desire to be watched; through 3/30. Rare, 435 W. 14th St. (645-5591).

Robert Bordo—New paintings whose images are derived from arrangements of landscape postcards; 3/18–4/24. Alexander and Bonin, 132 Tenth Ave. (367-7474).

Zaha Hadid—Recent drawings and models, including works related to her first U.S. commission, the Contemporary Arts Center in Cincinnati, Ohio; through 4/3. Protetch, 511 W. 22nd St. (633-6999).

Bethan Huws—Watercolors that refer to the artist's childhood in the Welsh countryside and vitrines containing small boats made from lengths of reeds; through 4/3. Bonakdar Jancou, 521 W. 21st St. (414-4144).

Steve Keister—Recent sculptures cast from molds of Styrofoam packaging materials in polyester resin, cement, terra-cotta, plaster, and fiberglass; through 4/3. Maynes, 529 W. 20th St. (741-3318).

Laura Craig McNellis/Eldon Garnet—Paintings on paper by a self-taught artist/Three new series of staged color photographs. Through 4/24. Ricco/Maresca, 529 W. 20th St. (627-4819).

Ruth Root—Recent paintings that depict eyes or cigarettes in minimal abstract compositions; through 4/3. Kreps, 529 W. 20th St. (741-8849).

Silke Schatz/Kara Walker—A monumental, multicolored pencil drawing that plots different areas of an abandoned concert hall in which the artist lived as a squatter from 1989 to 1991/Two large-scale drawings that continue the artist's explorations of race, gender, and history in operalike scenes. Through 4/17. Sikkema, 530 W. 22nd St. (929-2262).

Sonita Singwi—Heavily layered abstract paintings that depict minute organic forms; through 4/3. Liebman Magnan, 552 W. 24th St. (255-3225).

Other

Willard Boepple—New geometric wall sculptures constructed from pine; through 4/3. New York Studio School, 8 W. 8th St. (673-6466).

Group Shows

Madison Avenue and Vicinity

Feigen—49 E. 68th St. (628-0700). "Strange Beauty: A Century of Mannerism, 1520–1620." Mannerist paintings and drawings from Italy and the Netherlands by Caravaggio, Pino, Puligo, Vasari, others; through 4/2.

57th Street Area

Equitable—787 Seventh Ave. (554-4818), Mon.–Fri. 11–6, Sat. 12–5. "Reflections in a Looking Glass: A Lewis Carroll Centenary Exhibition," an overview of photographs, manuscripts, and drawings by the Victorian writer and artist; through 4/24.

Municipal Art Society—457 Madison Ave. (935-3960). "Elsie de Wolfe: Suitability, Simplicity, and Proportion," an exhibition of the designer's belongings, including paintings by Walter Gay, Drian, and Oliver Messel; photographs by Cecil Beaton, Horst, and Baron de Meyer; and furniture, scrapbooks, and objects; through 4/30.

SoHo and TriBeCa

A/D—560 Broadway (966-5154). Tapestries by Indiana, Kelly, and Lichtenstein, exhibited together for the first time since 1968; through 4/3.

Artists Space—38 Greene St. (226-3970). "Shy," an exhibition curated by Nan Goldin that includes works by lesser-known artists and close friends who have influenced her work, including Bourcart, Dick, Marten, Nathan, others; through 4/3.

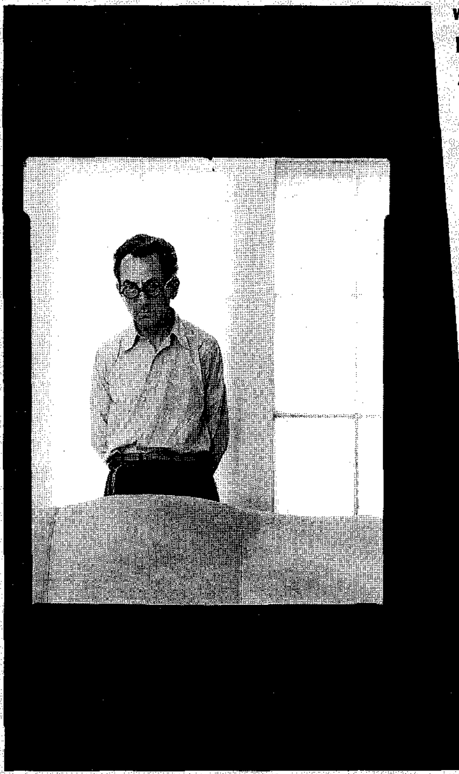
Dorsky—379 W. Broadway (966-6170). "Om," an exhibition of meditative works by Bowen, Christensen, Highstein, Means, Shechet, Westfall, others; through 4/6.

Exit Art—548 Broadway (966-7745). "Paradise 8," a curatorial experiment in which eight curators will merge initially discrete exhibition zones of works by various artists within the gallery space over a

Photography

Framing Device

If you remember a famous person by a particular photographic portrait, chances are the photographer was Arnold Newman. But it's not just because Newman has, as they say, "done them all." (He has.) Though dramatically stark, Newman's portraits, currently on view in "Newman's Gift: 60 Years of Photography" (International Center of Photography, 1130 Fifth Avenue, at 94th Street; through June 6), have always made his subjects appear natural, whether shot in their own environments or in a studio. "When I work in a studio, I want it to look like a studio," says Newman, who is also receiving ICP's Infinity Award for Master of Photography in May. At 81, the photographer has outlived most of his subjects. Still, Newman can recall the events behind the pictures from his six-decade career as if they'd happened yesterday. The dinner at his friend Henry Weinstein's place in Beverly Hills in 1962, when Carl Sandburg showed Marilyn Monroe an exercise to help her sleep ("Even when I was a bachelor, I knew not to get mixed up with a girl like that"). When Harry Truman, after a 1960 photo shoot in a suite at the Carlyle Hotel, sat Newman down and calmly explained why he dropped the bomb. When Jackson Pollock, whom he photographed for *Life* magazine in 1949, confessed he was broke and offered Newman a painting for $150 ("I wanted to buy it, but I had $300 in the bank and I was about to get married," admits Newman with a shrug). Or when, on Alfred Stieglitz's advice, he phoned Georgia O'Keeffe to ask if he could photograph them together ("I've already taken pictures of 46 artists," he assured O'Keeffe, who coolly responded, "Oh, are there that many in America?"). Indeed, Newman, who painted before taking up photography to support himself, is known for his portraits of artists, among them the surprisingly unsurreal snapshot of Man Ray (left), whom Newman met for the first time when he was on assignment in Los Angeles in 1948, photographing scientists for *Fortune* magazine. "I called him up, and he invited me over for Sunday dinner," says Newman. The meal was as straight as the portrait. "A steak," Newman says. "Expertly prepared." EDITH NEWHALL



Newman's 1948 portrait of Man Ray, taken in Los Angeles.

Photograph by Arnold Newman.

period of three months; through 4/3.

Chelsea

Art Resources Transfer, Inc.—210 Eleventh Ave. (691-5956). Paintings by Jenny Hankwitz and sculpture by Gail Fitzgerald; through 3/20; Photography and video by Dexter Buell and Meighan Gale; through 4/18.

Kempner—501 W. 23rd St. (206-6872). Prints by female artists, including Bartlett, Dill, Frankenthaler, Murray, Smith, Walker, others; through 4/11.

Other

Hunter College—Times Square Gallery, 450 W. 41st St. (772-4991). "Immediacies of the Hand," recent abstract paintings by New York artists Cohen, Fishman, Hutcheson, McClelland, Miller, Saccoccio, others; through 4/17.

Queens Library—89-11 Merrick Blvd. Jamaica, N.Y. (718-990-0700). "Transmit," works from the Silverman Fluxus Collection, a site-specific work by Yoko Ono; "Mail Art," works by Banana, Janssen, Johnson, others; and "Net.Works," by contemporary computer artists Carrico, Erickson, Gunther, and Janowski; through 3/28.

Photography

Ansel Adams—Photographs by the famous landscape photographer; through 5/1. Carter, 560 Broadway (966-1933).

Tom Bamberger—Recent landscape photographs of California and the Midwest; through 5/1. Tonkonow, 601 W. 26th St. (255-8450).

Eve Fowler—Color photographs of young female athletes and male Manhattan hustlers, and still-lifes; through 4/10. Saul, 560 Broadway (431-0747).

Robert Frank—"From the Canadian Side," recent photographs taken in Nova Scotia by the documentarian best-known for *The Americans*, alongside vintage prints from his 1953 Welsh miner series; through 4/24. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

Patricia Heal—Recent, elaborately staged photographs that contrast stylized icons and props from different eras; through 4/24. Rice, 325 W. 11th St. (366-6660).

ICP—1130 Fifth Ave., at 94th St. (860-1777), Tues.-Thurs. 10-5, Fri. 10-8 (voluntary contribution 5-8), Sat. and Sun. 10-6; $6, $4 students and seniors. "Newman's Gift: Sixty Years of Photography," a retrospective that spans Arnold Newman's 60-year career, including his intimate portraits of Picasso, Capote, Cartier-Bresson, others; through 6/6.

Edward Keating—Photographs of New York by a New York *Times* staff photographer and ICP faculty member; through 4/3. Leica, 670 Broadway (777-3051).

Steve Lehman—Images of Tibet by a photojournalist whose work has appeared on the front pages of the Washington *Post* and the New York *Times*; through 5/5. Newseum, 580 Madison Ave. (317-7596).

Wendell MacRae—Vintage photographs commemorating the gallery's thirtieth anniversary; through 4/10. Witkin, 415 W. Broadway (925-5510).

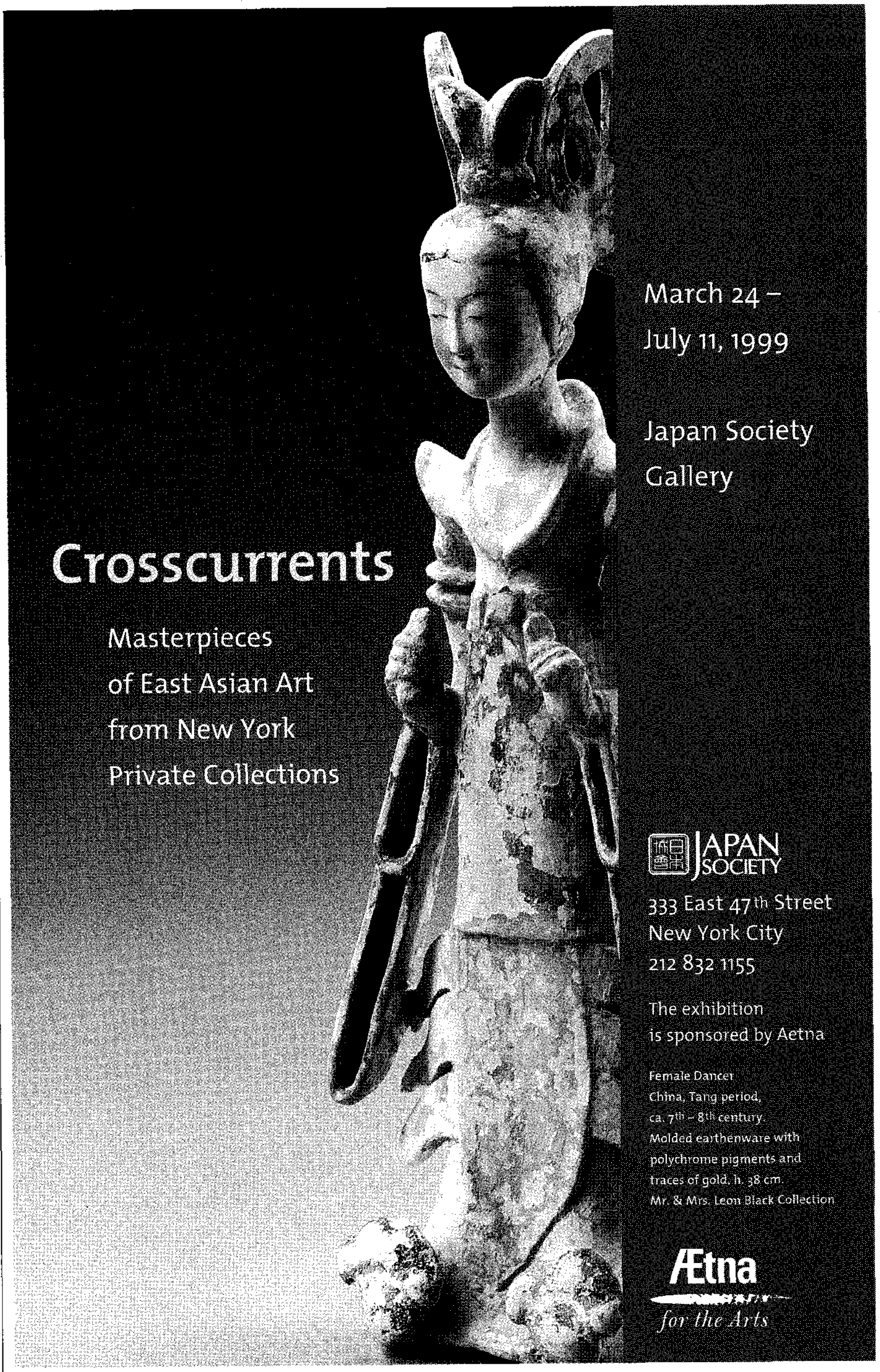
Marlborough Chelsea—211 W. 19th St. (463-8634). Landscape photographs by over twenty artists, including Becher, Eggleston, Weiss, Gursky, Meyerowitz, Ruff, Sugimoto, others; through 4/3.

Lisa Pines—Portraits of families by an artist best known for her nudes; through 3/31. Debs, 529 W. 20th St. (647-7080).

Peter Sekaer—Vintage images by a social documentary photographer and former collaborator with Walker Evans; through 5/1. Greenberg, 120 Wooster St. (334-0010).

Annika von Hausswolff—Nine large photographs of domestic interiors; through 4/3. Kaplan, 48 Greene St. (226-6131).

Ellen von Unwerth—Black-and-white and color erotic photographs by the former knife thrower's assistant and contemporary German photographer; through 4/3. Staley-Wise, 560 Broadway (966-



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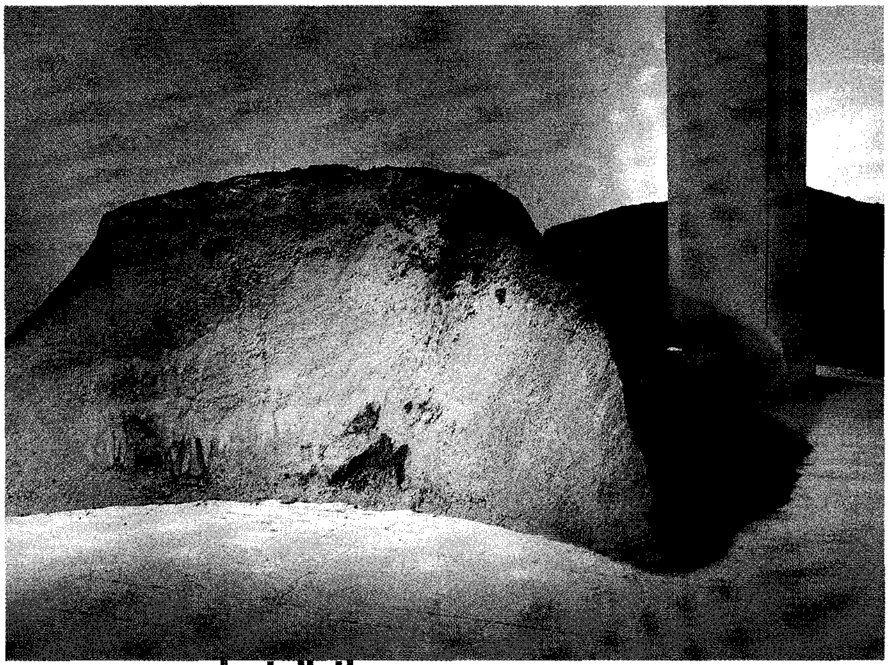


Installation

Can You Dig It?

Taking her cues from land art and minimalism, Samm Kunce hauled five tons of sand and peat moss from Home Depot to a second-floor SoHo gallery to create two life-size, curvaceous dunes that will make you think you're somewhere else. At John Gibson Gallery, 568 Broadway, at Prince Street; through April 3.

Photograph by Samm Kunce, courtesy of John Gibson Gallery.

6223).

Nick Waplington—Color photographs taken in Sao Paolo, Montevideo, Buenos Aires, and elsewhere; through 4/3. Solomon, 172 Mercer St. (941-5777).

Charlie White—Large-scale photographs of "monsters" created by a special-effects artist; through 4/10. Rosen, 525 W. 24th St. (627-6000).

Thomas Wrede—Photographs of roller-coaster riders; through 4/3. Cristinerose, 529 W. 20th St. (206-0297).

Zabriskie—41 E. 57th St. (752-1223). "Au Revoir Paris," an exhibit of French photographers whose first American exhibitions were held at this gallery; through 4/10.

Museums

Alternative Museum—"The Pursuit of Happiness: Visual Essays on Global Rights." Photography, video, and installations by Berry, Chang, Griffiths, Lyon, Meiselas, Nachtwey, Peress, others; through 4/10. 594 Broadway (966-4444), Tues.–Sat. 11–6; donation suggested.

American Craft Museum—"Rörstrand: Swedish Art Nouveau Porcelain From the Schreiber Collection." A rare collection of porcelain produced by Sweden's Rörstrand factory, Europe's second-oldest operating ceramics firm; through 5/23. . . . "Art and Industry: 20th-Century Porcelain From Sèvres." Recent works in porcelain by 40 international artists, architects, and designers created at the Sèvres factory in France; through 5/2. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Epidemic! The World of Infectious Disease." Dioramas, three-dimensional models, videos, films, interactive computer systems, and photographs; through 9/6. . . . "Papua New Guinea: Arts and Spirits, Photographs From the Middle Sepik River, 1953–54." Color and black-and-white photographs of Papua New Guinea's indigenous species, art, architecture, and people taken by museum ornithologist E. Thomas Gilliard during his 1953–54 expedition; through 3/28. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Bamboo Masterworks: Japanese Baskets From the Lloyd Cotsen Collection"; through 5/30. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 seniors and students.

Bard Graduate Center for Studies in the Decorative Arts—"Life and the Arts in the Baroque Palaces of Rome: Ambiente Barocco." Furniture and decorative works from Roman palaces, on loan from public and private collections; through 6/13. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Brooklyn Museum of Art—"Lewis Wickes Hine: The Final Years." 110 photographs of New York, only ten of which have been seen by the public, including images documenting the construction of the Empire State Building, the arrival of immigrants at Ellis Island, and workers in mills and factories; through 4/4. . . . "Domestic Transformations." Works by the Brooklyn–based artists Ann Agee, Ron Baron, Jean Blackburn, and Andy Yoder; through 6/13. . . . "The Matthew Scott Sloan Collection of American Furniture"; through 9/30. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors.

China Institute—"A Literati Life in the Twentieth Century: Wng Fangyu—Artist, Scholar, Connoisseur"; through 6/20. 125 E. 65th St. (744-8181), Mon.–Sat. 10–5, Tues. and Thurs. 10–8, Sun. 1–5; free.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"Graphic Design in the Mechanical Age: Selections From the Merrill C. Berman Collection." More than 200 works by such pioneers of the avant-garde as Lester Beall, A. M. Cassandre, Gustav Klutsis, Alexandr Rodchenko, and Jan Tschichold, including posters, books, one-of-a-kind prototypes, collages, and other ephemera; through 5/23. . . . "Unlimited by Design." An exhibition focusing on products, services, and environments designed to meet the needs of people throughout their lives; through 3/21. 2 E. 91st St. (849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (free admission 5–9); $5, $3 seniors and students.

Dia Center for the Arts—"Stan Douglas and Douglas Gordon: Double Vision." New site-specific installations by the Canadian artist Stan Douglas and the Scottish artist Douglas Gordon; through 6/13. . . . "Andy Warhol: Shadows." A work made in 1978 composed of more than 100 silk-screened and hand-painted panels; through 6/13. . . . "Thomas Schütte: Scenewright." Early installations, small-scale modeled figures, proposals for monuments, watercolors, and photographs by the German artist; through 6/13. . . . "Joseph Beuys: Drawings After the Codices Madrid of Leonardo da Vinci, and Sculpture." Works from Dia's permanent collection, including 96 drawings made in response to two sketchbooks by Leonardo da Vinci, and sculptures; through 6/13. . . . "Robert Irwin: *Excursus: Homage to the Square 3*." The second part of a site-specific installation by the California artist; through 6/13. 548 W. 22nd St. (989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"Raymond Pettibon." More than 500 drawings from the late seventies to the present and a selection of artist's books, fanzines, and record covers by the Los Angeles–based artist; through 4/10. 35 Wooster St. (219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection—"French and English Drawings of the Eighteenth and Nineteenth Centuries From the National Gallery of Canada." Sixty-seven works by French and English artists, among them Bonnard, Burne-Jones, Constable, Courbet, Hogarth, and Ingres; through 4/25. . . . "Drouais' Portrait of Madame de Pompadour From the National Gallery, London." François-Hubert Drouais's celebrated full-length portrait of Madame de Pompadour; through 4/25. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Projected Selves: Cahun, Deren, Sherman and Photographic Transformation." Self-portraiture as self-invention in the works of the Surrealist Claude Cahun, filmmaker Maya Deren, and artist Cindy Sherman; through 5/8. New York University, 100 Washington Square East (998-6780), Tues., Thurs.–Fri. 11–6, Wed. 11–8, Sat. 11–5; donation suggested.

Solomon R. Guggenheim Museum—"Picasso and the War Years: 1937–1945." An exhibition of paintings, drawings, sculpture, and prints that explores Picasso's artistic response to the events leading from the Spanish Civil War through the Nazi occupation of France and the eventual liberation of France by Allied troops; through 5/9. . . . "Jim Dine: Walking Memory, 1959–1969." The first survey of the artist's early paintings and constructions; through 5/16. . . . "Photography: An Expanded View—Recent Acquisitions." Works from the museum's permanent collection by modern masters and contemporary photographers Barth, Casebere, Coolidge, Demand, Eliasson, Jacobson, and others; through 5/16.1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

Jewish Museum—"Bar Mitzvah: A Collaboration by David Mamet and Donald Sultan." Drawings and text from the new book *Bar Mitzvah—Story by David Mamet, Drawings by Donald Sultan* (Bulfinch); through 6/6. . . . "Ikat: Splendid Silks of Central Asia From the Guido Goldman Collection." Rare silk wall hangings, mounted panels, and robes made by master craftsmen in the kingdoms of Bukhara and Samarkand; through 5/16. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"The Nature of Islamic Ornament, Part III: Geometric Patterns." The third exhibition in a four-part series covering designs in Islamic ornamentation; 3/17–7/18. . . .

"The Treasury of Saint Francis of Assisi." Approximately 70 masterpieces of medieval and Renaissance panel painting, goldsmiths' works, textiles, and manuscript illuminations from Assisi as well as works from European and American collections; through 6/27. . . . "Mirror of the Medieval World." Jewelry, manuscripts, sculptures and other works acquired by the museum since 1977; through 7/15. . . . "American Folk Art in the Metropolitan Museum of Art." Paintings, watercolors, drawings, and portrait miniatures by Rufus Hathaway, Edward Hicks, Joshua Johnson, Ammi Phillips, and others working within naive and provincial traditions in the United States during the eighteenth and nineteenth centuries; through 9/5. . . . "Picasso: Painter and Sculptor in Clay." A survey of the artist's ceramic sculptures; through 6/6. . . . "Masterpieces From the Gilman Paper Company Collection." Approximately 45 important nineteenth-century British, American, and French photographs; through 5/23. . . . "Dosso Dossi, Court Painter in Renaissance Ferrara." Paintings by the sixteenth-century Italian artist, who worked in Ferrara; through 3/28. . . . "Anselm Kiefer: Works on Paper, 1969–1993." A selection of works on paper that offer an overview of the ideas and themes of the first two decades of the German painter's career; through 3/21. . . . "Eighteenth-Century French Drawings in New York Collections." Works on loan from private collections and public institutions in New York City; through 4/25. . . . "Clay Into Art: Selections From the Collection of Contemporary Ceramics"; through 5/30. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum for African Art—"Landscapes of the Soul: Woman of the African Diaspora—Photographs by Chester Higgins, Jr." Images of African and African-American women taken over the past 30 years; through 3/28. . . . "A Sense of Wonder: African Art From the Faletti Family Collection." A selection of objects from Western, Central, and Eastern Africa dating from the sixteenth to the early twentieth century; through 3/28. 593 Broadway (966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 seniors, students, and children.

Museum of American Folk Art—"Nellie Mae Rowe: Ninety-Nine-and-a-Half Won't Do." The first major retrospective of paintings by the self-taught African-American artist; through 5/2. Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage—"France Divided: Impassioned Responses to the Dreyfus Scandal." A selection of posters and lithographs illustrating France's reactions to the wrongful 1894 conviction and imprisonment of Captain Alfred Dreyfus; through 6/13. 18 First Place, Battery Park City (968-1800), Sun.–Wed. 9–5, Thurs. 9–8, Fri. 9–2, eve of Jewish holidays 9–2, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art—"The Museum as Muse: Artists Reflect." Works that address the concept and function of the museum by 60 artists, among them Barbara Bloom, Christian Boltanski, Marcel Broodthaer, Joseph Cornell, Marcel Duchamp, KOmar and Melamid, Claes Oldenburg, and Hiroshi Sugimoto; through 6/1. . . . "Pop Impressions Europe/USA: Prints and Multiples From the Museum of Modern Art." Approximately 100 works highlighting printmaking within the Pop aesthetic; through 5/18. . . . "Projects 67—Elaine Reichek: When This You See." Embroidered works that take the format of traditional samplers but whose aphorisms are culled from art history, literature, science, mythology, and popular culture; through 3/30. . . . "Julia Margaret Cameron's Women." Portraits of women by the nineteenth-century British photographer; through 5/4. . . . "Mary Lucier: Floodsongs." A video and audio installation presenting portraits of residents of Grand Forks, North Dakota, and their reflections on the flood that ravaged their town in the spring of 1997; through 6/20. . . . "Site Gags: Humor, Satire, and Grotesque in Modern and Contemporary Drawings." Works on paper from the museum's collection, including satirical sketches, grotesques, straight comic illustrations, and visual puns; through 5/4. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"Washington's New York." Paintings, costumes, maps, furniture, documents, and relics relating to George Washington's experiences in New York City as a military commander and political leader; through 7/4. . . . "The Little Apple: Souvenir Buildings From the Collection of Ace Architects." A selection of miniature models of New York buildings created over the past 100 years; through 3/28. . . . "New York Horizontal: Cirkut Camera Views by William Hassler." Thirty rare panoramic views of WWI-era New York; through 5/2. . . . "New York Vertical by Horst Hamman." Photographs that emphasize the verticality of New York's skyscrapers; through 4/18. . . . "New York on the Rise: Architectural Renderings by Hughson Hawley"; through 4/4. . . . "Landscapes of Hope: Rebuilding New York City's Neighborhoods." Photographs by Larry Racioppo documenting the rebuilding of various New York City neighborhoods; through 6/27. 1220 Fifth Ave., at 103rd St. (534-1672), Wed.–Sat. 10–5, Sun. 1–5; suggested contribution $5, $3 students and seniors.

Museum of the Fashion Institute of Technology—"China Chic: East Meets West." An exhibition tracing the evolution of Chinese dress and its influence on modern western fashion; through 4/24. . . . "Shoes: A Lexicon of Style." More than 100 pairs of women's shoes, among them twenties pumps by André Perugia, fifties stilettos by Roger Vivier, and seventies platform sandals by Charles Jourdan; through 4/17. Seventh Ave. at 27th St. (217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

New Museum of Contemporary Art—"Fever: The Art of David Wojnarowicz." The first retrospective of the work of the East Village artist who died of AIDS in 1992; through 6/20. . . . "Anaida Hernandez: Juegos Ilegales/Illegal Games." Large-scale casinolike games created with interactive installations, paintings, and objects; through 4/11. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New York Public Library—"Order and Disorder: Architectural Transitions in Prints and Photographs." Prints depicting the life cycles of structures, drawn from the library's Miriam and Ira D. Wallach Division of Art, Prints, and Photographs; through 4/3. . . . *"In thy map securely saile"*: Maps, Atlases, Charts, and Globes From the Lawrence H. Slaughter Collection, Map Division." Seventeenth- and eighteenth-century works that were donated to the library's map department in 1997 by the estate of Lawrence H. Slaughter; through 3/20. . . . Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"The Celebrated Hatter." An exhibition of hats, advertisements, newspaper articles, and other objects and ephemera relating to the life of John N. Genin, the nineteenth-century New Yorker whose lower-Broadway store, Genin's Hat Emporium, made him a household name; through 6/13. . . . "New York's Finest: A History of the New York City Police Department." Photographs, newspapers, weapons, uniforms, and crime-detection equipment; through 3/21. . . . "Secrets of a Beautiful Face: Beauty Product Advertisements From the Collection of the New-York Historical Society"; through 4/11. 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—"Ronald Bladen: Selected Works." A survey of the minimalist's large-scale sculpture, models, and drawings; through 4/3. . . . "1999: P.S. 1 Studio Program Exhibition"; through 4/3. . . . "Primarily Structural: A Selection of Minimalist and Post-Minimalist Works on Paper." Works by Carl Andre, Jene Highstein, Patrick Ireland, Jackie Winsor, and others; through 4/3. . . . "Criss Cross: Some Young New Yorkers III"; through 4/3. . . . "The Game Room: A Tribute to Gino De Dominicis." A painting and several conceptual works together with a gambling table for the use of museum visitors; through 4/3. 22-25 Jackson Ave., at 46th Ave. (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"The Wormsley Library: A Personal Selection by Sir Paul Getty, K.B.E." Illuminated manuscripts, fine printed books, historic bookbindings, and other works from the Wormsley Library in England; through 5/2. . . . "Master Drawings Recently Acquired"; through 5/6. . . . "Poe: The Ardent Imagination." A selection of letters, manuscripts, and rare printed editions; through 5/9. . . . "Detectives, Private Eyes, and Spies." Early editions of works by Ambler, Childers, Poe, and others; through 5/5. 29 E. 36th St. (685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7; $5 students and seniors.

Queens Museum of Art—"Life Cycles: The Charles E. Burchfield Collection." A selection of the artist's watercolors, works on paper, lithographs, and paintings from the Burchfield-Penney Center in Buffalo; through 3/21. . . . "Before the Lens: Images of the Imagemakers From the Charles Schwartz Collection." Photographs of Louis-Jacques Mandé Daguerre, Nadar, William Henry Fox Talbot, and other well-known photographers taken by famous and anonymous photographers; through 3/21. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3, $1.50 students and seniors.

Studio Museum in Harlem—"To Conserve a Legacy: American Art From Historically Black Colleges and Universities." Works of art drawn from the collections of Clark Atlanta University, Fisk University, Hampton University, Howard University, North Carolina Central University, and Tuskegee University; 3/17–7/11. 144 W. 125th St. (864-4500), Wed.– Fri. 10–5, Sat. and Sun. 1–6; $5, 3 seniors and students (free on the first Sat. of every month).

Whitney Museum of American Art—"Ray Johnson: Correspondences." Selections from five decades of work by the collagist and mail artist (1927–95); through 3/21. . . . "Gary Hill: Circular Breathing." Five large-scale black-and-white video projections; through 3/21. . . . "Pale Guide to Transparent Things." A related group of photographic works by Seton Smith; through 4/4. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (6–8 pay what you wish); $9, $7 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"The Long Twilight: An Installation by Lynne Yamamoto." An installation that evokes aspects of the life of a young Japanese woman, who disappeared mysteriously in the thirties, by presenting a collection of her personal belongings; through 4/23. 120 Park Ave., at 42nd St. (878-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave., at 59th St. (546-1119). 3/18 at 10: "Tiffany and Art Nouveau From the Segel Collection: Important 20th Century Decorative Arts." On view from 3/13. 3/18 at 6: "Unforgettable: Fashion of the Oscars." On view from 3/12. 3/22 at 10 and 2: "Fine Chinese Ceramics, Paintings and Works of Art." On view from 3/18. 3/23 at 10: "Images of Transcendence: Indian and Southeast Asian Art." On view from 3/18. 3/23 at 2: "Japanese and Korean Art." On view from 3/18.

Doyle—175 E. 87th St. (427-2730). 3/22 at 10: "Asian Works of Art." On view from 3/19.

Phillips—406 E. 79th St. (570-4830). 3/20 at 10:30: "Furniture and Decorations From the Collection of Gaetano Pesci." On view from 3/12. 3/20 at 12: "Modern Design." On view from 3/12.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). 3/22: "Snuff Bottles." On view from 3/18. 3/23 at 10:15 and 2: "Chinese Works of Art." On view from 3/18.

Swann Galleries—104 E. 25th St. (254-4710). 3/18 at 10:30: "The John Reps Collection of Maps and Views." On view from 3/13.

restaurants

Espresso Bar...Judeo-Irish...List Master

Happening Nosh Pit

The marriage of jazz and brunch has never been more culturally relevant than at Tonic—not to be confused with the Tonic restaurant in Chelsea—where cult clarinetist David Krakauer curates a popular Sunday series of traditional and avant-garde klezmer bands like Hasidic New Wave and Krakauer's own exhilarating, soulful Klezmer Madness! Though the harried crew behind the self-service counter dispenses familiar brunch fare like Bloody Marys and steam-scrambled eggs, the multigenerational fans who fill the former kosher winery's seats can also feast on such indigenous Lower East Side delicacies as Kossar's bialys with whitefish salad, Gus's pickles, and egg creams. (107 Norfolk Street; 358-7503.)

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

American Park—Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. *Opposite 175 State St., Battery Park (809-5508). (M–E) AE, MC, TM, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Can—This elegant SoHo canteen for the hip and the stylish excels in Asian seafood concoctions like hot-pot salmon, South Sea prawns, and seafood paradise, a mélange of lobster, clams, and scallops with a mild black-bean sauce. *482 W. Broadway (533-6333). (M) AE, DC, MC, TM, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE, MC, V.*

Diva—Another hip spot at the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. The emphasis is on Hudson River Valley cuisine, with specialties like venison prosciutto, squash soup, roast pheasant, and Catskill Mountains trout. *4 World Financial Ctr. (786-1500). (E) AE, CB, DC, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-*

Photograph by Kenneth Chen.

8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Wall Street Kitchen & Bar—As downtown grows more and more residential, its halls of finance, like this former bank building, are being converted into service establishments. This sister of SoHo Kitchen & Bar offers a similarly extensive selection of beers and wines by the glass, plus such eclectic American fare as beer-braised short ribs with egg noodles, and pizza topped with shrimp, smoked bacon, and roasted tomatoes. *70 Broad St. (797-7070). (M) AE, CB, DC, DS, MC, V.*

Windows on the World—Chef Michael Lomonaco, formerly of the '21' Club, has landed at this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His new menu focuses on sophisticated renditions of American food, including skillet-roasted bluepoint oysters with sweet shallot-caviar cream; open raviolo of forest mushrooms, pumpkin, and sage; and Maine lobster with truffles, root vegetables, and buttermilk biscuits. Be sure to take advantage of the restaurant's superlative wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

South Street Seaport

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, third floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

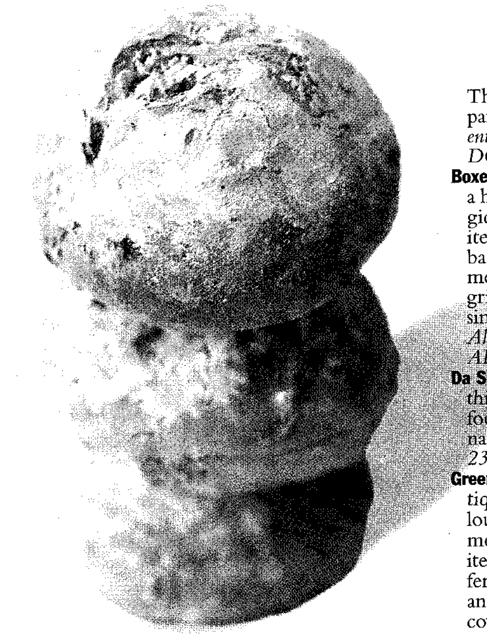
Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*



Shopping **While the rest of the world is getting its temporary Irish up this week, Orwasher's is bound to weather a run on its Irish soda bread, a year-round staple at the 83-year-old kosher bakery. Aside from the omission of buttermilk, a *sometime ingredient in the baking-soda-*leavened quick bread, Orwasher's raisin-and-caraway-flecked rendition is traditional down to the cross slashed into the dough—a Celtic custom begun centuries ago to scare away the devil. (308 East 78th Street; 288-6569.)**

Photograph by Amy Freeth.

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Cichetti—Modeled after a typical bar in Venice, where patrons gather for a glass of wine—choose here among 50—and small snacks called *cichetti* (think Italian tapas). Sample among appetizer-size portions of rice balls, fried meatballs, frittatas, and crostini, or, should these snacks merely whet the appetite, have a full meal of pasta, chicken, fish, or beef. Perfect for pre- or post-Film Forum noshing. Live opera performances on Sunday nights. *220 W. Houston St. (229-0314). (M) AE, MC, TM, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Bombay City—This Indian newcomer offers the regular roster of subcontinental specialties, plus more offbeat tandoori preparations of steak and rabbit. The spacious premises are available for private parties; there's even room for a dance floor. *29 Seventh Ave. S., nr. Bedford St. (414-0931). (I–M) AE, DC, MC, TM, V.*

Boxers—A lively neighborhood American bistro on a heavily trafficked corner of Sheridan Square. The giddy bar scene brings them in, and the high-spirited frenzy and good food keep them coming back. (A newer uptown branch offers a similar menu of American classics like chicken potpie and grilled steaks and burgers, and is decorated with a similar canine motif.) *190 W. 4th St. (633-2275). Also, 1152 First Ave., at 63rd St. (688-9663). (I) AE, CB, DC, DS, MC, TM, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, TM, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Neva—This Russian newcomer is part art gallery, part dance club, and part restaurant, serving such Slavic staples as borscht and caviar. *28 Seventh Ave. S., nr. Morton St. (243-3166). (M) AE, MC, TM, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Medusa—A lot of thought went into the décor at this new restaurant: The floors and bar are red travertine marble, and decorative ironwork details the sconces and door frames. The au courant Mediterranean menu includes such specialties as poppy-seed-encrusted tuna with lime sauce and rack of lamb with Chianti and grilled golden apples. *239 Park Avenue South, nr. 19th St. (477-1500). (M) AE, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Osteria Laguna—A stone's throw from Grand Central, this rustic Italian restaurant features mostly Venetian fare. Risotto and pizza are particularly popular. *209 E. 42nd St. (557-0001). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in New York. Really. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (260-5454). (M–E) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (727-8022). (M) AE, DC, MC, TM, V.*

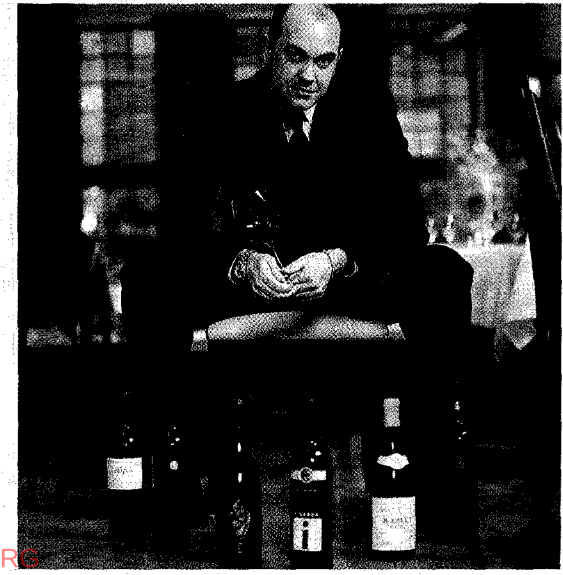
World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major

Talent

Smart Mouth

It is not hard to have a great wine and food experience if you have unlimited funds and the restaurateur already knows you. As Michael Greenlee, who left recent stints at Peacock Alley and Le Cirque 2000 to take over duties as the newly installed sommelier at Gotham Bar & Grill, puts it, "Anyone can pull corks on a Romanée-Conti or Haut-Brion at $600 a bottle. The trick is to find unusual wines under $100 that will give people a memorable experience." Besides applying his particular point of view to Gotham's already deep list of more than 700 entries, Greenlee is adding some of his own personal faves, like the hard-to-find Newton Viognier (at $48 it stands up to foie gras like a much pricier sauterne). If you give him a price range and let him know that you are interested in great flavor over great fame, you might get a spicy, peppery Caldwell Aida Zinfandel with chef Alfred Portale's venison and huckleberry. Or, with lobster, a powerful yet subtly finished Adelaide Hills Chardonnay from Penfolds, a top Australian producer. Or, treating sake like "brewed white wine," as Greenlee puts it, you can try a crisp and focused Shirataki sake with Portale's tuna tartare. If diners are willing to put their palates in the hands of auteurist chefs, why not complete the meal with glasses filled by an equally original sommelier? (12 East 12th Street; 420-4020.)

Peter Kaminsky



Photograph by Robert Wright.

contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Bice—It's always buzzing at this midtown Italian hot spot, where the fashionable crowd takes a hiatus from air-kissing to partake of dishes like crispy crab cakes, smoked-mozzarella risotto, and veal chop Milanese. *7 E. 54th St. (688-1999). (E) AE, DC, MC, V.*

Moscow Restaurant & Cabaret—This Russian theme restaurant melds art, food, and entertainment in a three-story celebration of the homeland. Downstairs, folk singers perform in the rustic Cabaret, decorated with the owner's enormous horseshoe collection. Upstairs, massive sculptures and paintings dominate the Gallery Bar and the Russian Room, where diners can partake of house specialties like Siberian pelmeni, chicken Kiev, and blini with Beluga caviar. *137 E. 55th St. (813-1313). (M–E) AE, DC, MC, TM, V.*

The Park Restaurant—The plush surroundings in this new hotel-lobby restaurant are much fussier, but no more elegant, than the modern American fare concocted by ex–Aja chef Gary Robins. Sample dishes include roasted-beet carpaccio with tangerines and goat cheese, seared foie gras with black Thai rice, and roasted rack of lamb with cardamom-poached apricots. Piano music performed nightly. *109 E. 56th St. (750-5656). (E) AE, MC, V.*

Pig 'n' Whistle on 3rd—There's plenty of convivial Irish-pub-style cheer in this East Side spinoff of a popular midtown haunt. The basic American menu offers staples like shepherd's pie, blackened rib eye, chicken potpie, barbecued ribs, and onion loaf. *922 Third Ave., nr. 55th St. (688-4646). (I–M) AE, CB, DC, MC, V.*

Tatou—Gilded-plaster satyrs, cherubs, jazz onstage, and New American cuisine. Executive chef Neil Becker serves up such sophisticated fare as crispy sea scallops with rock shrimp, lobster, and shellfish cream; rack of lamb with Parmesan bread pudding; and a white-and-dark-chocolate-mousse parfait. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Turtle Bay Grill & Lounge—The kind of place where you kick back, light a stogie, and watch the game. Should hunger develop, there's sesame-seared tuna, Dijon-grilled salmon, shrimp pizza, and the like. *987 Second Ave., nr. 52nd St. (223-4224). (I–M) AE, MC, V.*

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the elegant American restaurant in this posh midtown hotel reopens with a new look and a new, sophisticated menu. A few of the more notable entrées include a grilled turbot "chop" with cèpe jus, organic chicken en cocotte with morels and fava beans, and coriander-and-black-pepper-crusted rack of lamb from Jameson Farms. *700 Fifth Ave., at 55th St., in the Peninsula (903-3918). (M–E) AE, DC, MC, V.*

Barbetta—This elegant theater-district landmark is still owned, incredibly, by its founding family. The elaborate interior provides a peaceful background for regional specialties like fonduta, rabbit alla Piedmontese, and a variety of wild-game dishes. The pretheater prix fixe menu runs $43, and the garden is a summertime oasis. *321 W. 46th St. (246-9171). (E) AE, DC, DS, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Broadway Joe's Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Commonwealth Grill & Brewery—This Boston brewery import in Rockefeller Center attracts a riotous after-work crowd for its craft beers. The lunch and dinner menus feature American fare like grilled swordfish over lemon pasta, braised lamb shank, duck breast, and tuna, not to mention the obligatory burger. *35 W. 48th St. (977-2269). (I–M) AE, DC, DS, MC, TM, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (245-7400). (E) AE, DC, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops, and pasta. Italian brunch available Saturday and Sunday, $15.95 prix fixe. Free parking (with dinner) from 5 to 11 P.M. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of Italian dishes like spinach-and-ricotta gnocchi with a vegetable ragout, and artichoke-and-marjoram ravioli in fresh tomato sauce. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak—and, for iconoclasts, the inevitable chops, chicken, and lobster—served in a series of connected, muted, and wood-paneled dining rooms. Serious wines, too. *148 W. 51st St. (245-9600). (M–E) AE, DC, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (M–E) AE, MC, TM, V.*

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town offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu, which is also available for on-and-off-premises catering. Cigar smokers even have their own designated space in which to unmolestedly exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meat-lovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

Trattoria Dopo Teatro—Chef Andrea Pace is famous for his open ravioli of lobster and lamb, which appear on his Northern Italian menu alongside dishes like sautéed venison chops with spinach gnocchi, risotto with baby shrimps, and artichoke hearts stuffed with sun-dried tomatoes and black-olive purée. The dining room is decorated with stills from the Italian cinema, and it leads into an enclosed "secret garden," a warren of private rooms, each designated for a different leisurely activity (wine room, grappa room, cigar lounge). *125 W. 44th St. (869-2849). (M) AE, DC, DS, MC, V.*

Via Brasil—This casual, lively Brazilian restaurant serves generous portions of feijoada, the national ode to meat, plus other assorted poultry and seafood specialties like vatapa, a fish dish with coconut-milk sauce. Live music Wednesday through Saturday keeps things hopping. *34 W. 46th St. (997-1158). (M) AE, CB, MC, V.*

57th–60th Streets

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. *210 E. 58th St. (355-7555). (M) AE, CB, DC, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and elegant, this Art Deco dining room in the Essex House on Central Park South also happens to have a very fine kitchen, turning out dishes like pyramid of tuna tartar and grilled tuna, and roasted lobster with vanilla bean and lemon pasta. And the artwork on the walls is by some very high-profile, and surprising, non-professionals. Dinner only; jacket required. *155 W. 58th St. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Boxers—This uptown outpost of the Greenwich Village Boxers has a similar menu of American staples like chicken potpie, burgers, and steaks. This spot, in the shadow of the Queensboro Bridge, enjoys the distinction of being one of the birthplaces of the Upper East Side swinging singles scene. In fact, the Tom Cruise vehicle *Cocktail* was filmed on the premises. *1152 First Ave., at 63rd St. (688-9663). (I) AE, CB, DC, DS, MC, TM, V.*

Campagnola—This comfortable Italian spot has been a neighborhood favorite for over a dozen years, thanks in part to host Salvatore's warm welcome. Of course, the flavorful country-style food—Italian bouillabaisse with lobster, double-cut veal chops with wild mushrooms, antipasto—is equally endearing. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

540 Park @ The Regency Hotel—Named for its address, this American grill at the Regency Hotel has a clubby, comfortable atmosphere. The regional, eclectic menu ranges from seared-tuna spring roll and chicken-fried lobster to barbecued duck and black-bean quesadilla. If the term "power breakfast" didn't originate here, it should have. *540 Park Ave., at 61st St. (339-4050). (M) AE, CB, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M–E) AE, DC, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Regional Thai Sa-Woy—The well-spiced, artfully presented food at this two-story Thai restaurant costs a bit more than it would at your run-of-the-mill pad thai parlor, but the peaceful ambience and elegant, antique-strewn décor may very well put you in the mood to splurge. *1479 First Ave., at 77th St. (744-6374). (M) AE, DC, MC, V.*

Vermicelli—The décor of this restaurant is meant to evoke a much milder version of the Vietnamese jungle, with birdcage fixtures and a bamboo bar.

Takeout

Whole World in Her Hands

After sublimating her desire to cook professionally during a career as a graphic designer, Maggie Talisman finally gave in and opened Dishes, a sleek, spacious new takeout shop in midtown, an area she says is rife with "crappy deli food." As a corrective, Talisman has infused her multicultural market table, soup station, and sandwich bar with flavors from Japan (miso-soup-stocked bento box), North Africa (Tunisian tuna sandwich with eggs, olive tapénade, and harissa), Mexico (ancho-grilled salmon), Cuba (pressed, grilled media noche sandwich), and even the U.S.A. (massive Rice Krispies treats) but none, oddly, from her native Odessa. Free neighborhood delivery. (47 East 44th Street; 687-5511.)

Try the crispy shrimp rolls, cracked lobster with a ginger-scallion-and-honey sauce, or the grilled pork chop. *1492 Second Ave., nr. 77th St. (288-8868). (I) AE, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

La Vela—A comfortable, unpretentious spot for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat-cheese pasta. *373 Amsterdam Ave., nr. 77th St. (877-7818). (I) AE, DC, MC, V.*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Merlot Bar & Grill—This wine-besotted restaurant near Lincoln Center offers a French-American menu that complements offerings from the 600-bottle cellar and features two-week-long vintner's dinners. Signature dishes include wild-mushroom strudel, jumbo lump crab cakes, and osso buco of monkfish. Also open for lunch and late-night dining. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Pappardella Ristorante Toscano—A casual, inexpensive spot for Italian pasta and seafood. *316 Columbus Ave., at 75th St. (595-7996). (I–M) AE, DC, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-*

Photograph by Eric Tomberlin.

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Horowitz *continued from page 83*

sive hemorrhage while being treated for a liver ailment. Spokesmen at New York Hospital, however, declined to give any further information. They were, I was told, under pressure to keep quiet. Given Breindel's history of intravenous drug use, the obvious speculation centers on hepatitis C. It's widespread among IV-drug users and particularly insidious; it can hide in the liver undetected for years, all the while destroying the organ.

Less mysterious is the question of his legacy, which really should be broken into two categories: as a columnist-ideologue and as a kind of cultural-social figure. As a columnist, his two truly memorable moments were the pieces he wrote excoriating Mayor Dinkins over the Korean-deli boycott—when no one else seemed to care—and his pieces about the riots in Crown Heights. Even John Podhoretz, a lifelong friend who replaced him at the *Post,* realizes a little legend-building has been going on. "Since his death, there's been some rewriting of history concerning how famous, how influential, and how powerful he was."

Breindel's legacy as a cultural figure may ultimately be more interesting. "I think his life is rich with meaning for our generation," says *Newsweek* columnist Jonathan Alter, who was two years behind Breindel at Harvard. "We missed the war to save the world, and we even missed the civil-rights movement. We didn't get our chance to be heroic. We were left with the table scraps. But Eric, at least, was determined to make those scraps the most nourishing and the most useful meal he could."

Breindel died around lunchtime on a Saturday, and on that Sunday, the New York *Times* ran a rather bizarre obituary. It failed to mention that he had ever been married. And it also failed to note that as a young, promising aide to Senator Moynihan, he had been arrested for buying heroin. In the newspaper of record, in the city where he was an important figure, Breindel's history had effectively been rewritten, sanitized.

The people at the *Times* who were involved in putting the obit together claim their memories are a little hazy and imply that some things just slipped through the cracks. However, it is clear that Breindel's death was important enough for columnist and former executive editor Abe Rosenthal to call the reporter working on the obit and give him Lally Weymouth's phone number. But perhaps a detailed account of who leaned on whom, or who pulled what strings, is beside the point, anyway. What really matters is that even after he was dead, Breindel was still able to exert his influence. In the end, he was in death as he was in life: supremely connected. ■

Smart City *continued from page 87*

must be seen to be believed). For mere tens of thousands you might score a piece of jewelry with a stone from a mine that no longer exists, since Leighton has a thing for Kashmir sapphires, Burmese rubies, and other rare gems.

The Finer Things

James Robinson, Inc. *(480 Park Avenue; 752-6166);* **Shrubsole** *(104 East 57th Street; 753-8920)*

Far less ostentatious and infinitely more wearable is the delicate jewelry with a contemporary feel that you find at these two neighboring stores, where the prices start around $750. Each carries a gorgeous selection of nineteenth- and twentieth-century rings (many for under $10,000) appropriate for popping the question or blowing your bonus money. Says Shrubsole's James McConnaughy, "Unlike a lot of older pieces, our pieces are not overdone."

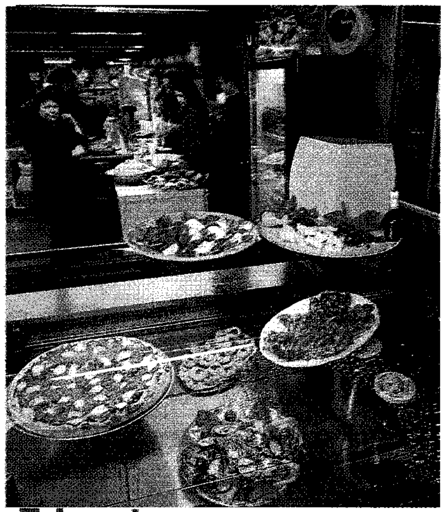
Robinson, which has been a New York institution since 1912, carries a huge selection of jewelry dating from about 1830 to 1960. "We carry only the best quality available, things that have not been repaired or have been repaired so as not to alter the piece," says fourth-generation president Joan Boening. Of particular interest are its collections of Scottish jewelry and micro-mosaic pieces.

Something Old, Something New

Claire Bersani *(by appointment only; 334-0476);* **Carnelian Knoll** *www.carnelianknoll.com, or call 662-2759 between 9 A.M. and 5 P.M.)*

There are options for those of us who aspire to the antiques aesthetic but can't afford the actual pieces. In fact, both Fred Leighton and jeweler Helen Woodhull (who operates out of Robinson) offer lines of antiques-inspired contemporary pieces. Designer Claire Bersani, a self-designated "stone junkie" who spent the mid-eighties designing jewelry for Kuwait's royal family, says she's back to designing "for mere mortals"; prices for her handmade 22-karat-gold jewelry start at $500.

If even that is a bit much, and you can do without the rocks, Carnelian Knoll's Julie Siegmund is your woman. She fashions new jewelry, including chokers and long necklaces (a steal at $60–$210), from beads she buys at roadside antique stores (often including Czech beads from the twenties, Japanese and German beads from the fifties, and delicate nineteenth-century steel-cut beads). Says Siegmund, "A lot of my designs are one-of-a-kind, and each piece is a contemporary spin on the classics." She'll do a private show for you if you can round up five or more prospective buyers. ■



Takeout

Shop and Stop

Caffé Buonitalia, the unassuming coffee-and-sandwich bar situated just inside the entrance to Chelsea Market's Italian-food-importing company, is a great place to refuel with an Illy espresso or an authentic Neapolitan snack. The crusty margherita and marinara pizzas, frittata di pasta, brioche rustica stuffed with mortadella and pecorino, and ricotta cheesecake are prepared by chef Tonia Magliulo, the sister-in-law of San Domenico owner—and Caffé regular—Tony May. (75 Ninth Avenue, at 16th Street; 633-9090.)

0711). (M) AE, MC, V.

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, DC, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

Photograph by Magdalena Caris.

nightlife

Jeff Beck...Chieftains...Cantuária

Concerts

The Allman Brother Band—Though missing key bro (and lead guitarist) Duane since '71, the Allmans decided to regroup in 1989 to see what magic they could conjure in a Duaneless configuration. In what has now become an annual tradition, these tie-dyed shag-rock torchbearers take over the Upper West Side for a month, cranking out surprisingly lively renditions of their southern-rock classics. 3/16, 3/18–3/20, 3/22–3/27 at 8. *Beacon Theater, 2124 Broadway, at 75th St. (307-7171). $35–$50.*

Jeff Beck—It's been almost four years since the guitar god's last New York appearance (but just three days since the March 16 release of his immodestly titled new album, *Who Else!*), and the faithful have been awaiting his return in nail-biting anguish. From smoking blues licks to the punishing virtuosity of *Blow by Blow*, Beck's real genius lies in his ability to imbue even a single note with real emotion. In other words: More than worth the price of admission, even if you're not a mullet-headed Sam Ash employee. 3/19 at 8. *Roseland, 239 W. 52nd St. (307-7171). $34.50.*

"The Broadway Prince"—From the trite (*Phantom*) to the sublime (*West Side Story, Cabaret*), this star-packed bill salutes Hal Prince. Conducted by Charles Prince (son of Hal), the New York Pops back Len Cariou, Elaine Stritch, Teri Bibb, Keith Buterbaugh, Jason Danieley, Marin Mazzie, and Kenneth Nichols. 3/19 at 8. *Carnegie Hall, 154 W. 57th St. (247-7800). $17–$65.*

The Chieftains—See page 144. 3/17 at 8. *Carnegie Hall, 154 W. 57th St. (247-7800). $25–$65.*

Corrs—Stars in their own right, this Irish family outfit is more forward-looking than their trad-Gaelic compatriots the Chieftains. But they're respectful enough of their elders to have guested on the group's new femme-themed *Tears of Stone*. Given their simultaneous gigs, it seems unlikely the sisters Corr will be making it across town to jam at the Chieftains' annual St. Paddy's day show—though they are reported to have been booked for the post-concert reception. 3/17 at 8. *Roseland, 239 W. 52nd St. (307-7171). $25–$30.*

Steve Earle and the Del McCoury Band—The country-rocker goes bluegrass (see page 112). 3/20 at 8:30. *Town Hall, 123 W. 43rd St. (840-2824). $20–$25.*

"Jazz: The 20th Century Musical Miracle"—For the final concert of the Carnegie Hall Jazz Band's '98–99 season, the august body has commissioned a four-part work that aims to depict jazz as an ever-developing entity. Structured sort of along the lines of the "Oxen of the Sun" chapter in *Ulysses* (whose gradually evolving style runs the gamut from ancient Greek prayer to a "futuristic" avant-garde closer), the work looks back to jazz's New Orleans origins (in Manny Albam's "Echoes" section), the swing-bop transition (Slide Hampton's "Shock Wave"), the modal jazz of the fifties and sixties ("Future Past," composed by Jim McNeely), and "out" jazz ("2000 Plus: The Twelfth Step," written by Muhal Richard Abrams, a true adept at translating free jazz to a big-band context). It might not exactly be the musical equivalent of Joyce, but it promises greatness nonetheless. 3/18 at 8. *Carnegie Hall, 154 W. 57th St. (247-7800). $18–$55.*

Joseph Kubera—The "Interpretations" series commissions new works by (mostly) young composers. For this installment, Kubera—pianist with Roscoe Mitchell's New Chamber Ensemble and a member of the S.E.M. Ensemble—premieres works by Alvin Lucier, Carson Kievman, and Larry Polansky. 3/18 at 8. *Merkin Concert Hall at Abraham Goodman House, 129 W. 67th St. (501-3330). $10.*

Ranganayaki Rajagopalan—The South Indian master plays the multi-stringed *veena*, accompanied by drummer Umayalpuram Mahalingam. 3/19 at 8. *Washington Square Church, 135 W. 4th St. (545-7536). $15.*

Rajeev Taranth & Swapan Chaudhuri—The lutist and tabla player play songs from Hindustan. 3/20 at 8. *Washington Square Church, 135 W. 4th St. (545-7536). $15.*

Neil Sedaka—Sedaka is backa! The Brooklyn native and newly minted sexagenarian (his birthday was the 13th) resurfaces for a homecoming concert. 3/20 at 8. *Walt Whitman Theater, Brooklyn College, near Flatbush and Nostrand Aves. (718-951-4500). $30–$40.*

"Shall We Pipe? A Japanese-American Celebration of Bagpipe Music"—Whoever programmed this intercontinental extravaganza left the cultural Cuisinart on "overdrive" a few extra minutes: Here we have denizens of the Pacific Rim, in New York, to explore the nasal tones of the Scottish highlands. That's postmodernity for ya. 3/16 at 6:30. *Japan Society, 333 E. 47th St. (832-1155). $12.*

"Sophisticated Ellington: Symphony and Swing 100th Birthday Tribute"—Mercedes Ellington joins the Cincinnati Pops Orchestra in saluting her grandfather on a basic greatest-hits program. 3/23 at 8. *Carnegie Hall, 154 W. 57th St. (247-7800). $17–$65.*

"Tap Fest '99"—Savion Glover and five steel-shod troupes heel-toe their way across the stage. Hosted by Yvette Glover and featuring Brenda Bufalino & North Carolina Tap Ensemble, Gloria Jean Cuming, Anita Feldman, Deborah Mitchell, and others. 3/19 at 8. *Town Hall, 123 W. 43rd St. (840-2824). $25–$35.*

"Wall to Wall Frank Loesser"—A free, twelve-hour marathon featuring Billy Stritch, Margaret Whiting, Matthew Broderick, Marilyn Sokol, and literally dozens of others (see page 128.) 3/20, 11 A.M.–11 P.M. *Symphony Space, 2537 Broadway, at 95th St. (864-5400). Free.*

Performance

O.G. (Original Grizabella)

Now that Eartha Kitt's winter run at the Cafe Carlyle is over, an entirely different catwoman moves in. Betty Buckley opens a ten-night run, March 16. (See "Cabaret.")

"The Warner Bros. Musicals"—This latest installation of the "Lyrics & Lyricists" series reminds us that Broadway wasn't the only place the American songbook was written (though in point of fact, "The Lullaby of Broadway" is on the program). Host Rex Reed and musical director Barry Levitt top a bill that includes Bill Dougherty, Jeff Harner, Suzanne Ishee, Rosemary Loar, Karen Saunders, and the Manhattan Rhythm Kings. 3/20 at 8; 3/21 at 2:30 and 8; 3/22 at 2:30 and 8. *92nd St. Y, 1395 Lexington Ave. (996-1100). $38–$40.*

Whirligig—Hey, if an "Irish" group can hail from New York, why can't a "St. Patrick's Day concert" take place on March 20? 3/20 at 8. *College of Staten Island Center for the Arts, 2800 Victory Blvd., Staten Island (718-982-2787). $15–$20.*

"Yiddishkeit"—Fiddler (and Klezmatics co-founder) Alicia Svigals, singer Adrienne Cooper, and cantor Paul Zim. 3/21 at 2 P.M. *Walt Whitman Theater, Brooklyn College, near Flatbush and Nostrand Aves. (718-951-4500). $20.*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised.

$ = cash only.

Talent

Get Jiggy With It

Having made a four-decade career out of reels, airs, and jigs, the Chieftains are without question Ireland's premier trad-Celtic outfit. But they're still open to the occasional extra-Hibernian foray. On recent albums, the sextet has collaborated with Elvis Costello, Mick Jagger, and Norwegian soprano Sissel Kyrkjebø. And on the group's beautiful new *Tears of Stone,* the Chieftains team up with seventeen female vocalists, including Joan Osborne, Joni Mitchell, and Diana Krall. The album took three years of planning and three more years of recording—though chief Chieftain Paddy Moloney didn't mind a minute of it. "Every track was an event," he says. "A great occasion to work with these wonderful singers." (The most unusual of these sessions was surely the one with Yellow Magic Orchestra alumna Akiko Yano, whose Irish-Japanese jazz original, "Sake in the Jar," borrowed its title from Thin Lizzy's "Whiskey in the Jar.") Moloney also notes that the album's theme is more than just an arbitrary marketing gimmick. "A lot of the classic, great Irish folk songs have lovely stories to tell about the womenfolk of Ireland," he says, "who had to keep the flag flying when things were so bad for the hundreds of years of occupation." Earlier this month, *Tears of Stone* became the first of the Chieftains' 35 albums to reach No. 1 in their homeland. Still, invigorating as Moloney & Co. found the collaborative process, they're ready to return to their roots. "We've been talking amongst ourselves," says Moloney, 59. "And we've decided that our next album is going to be a *Chieftains* album, with no collaborators. It'll be a musical tour of the country"—titled, fittingly, *The Chieftains in Ireland.* On March 17, the Chieftains play Carnegie Hall, in what has become a Saint Patrick's Day tradition in its own right.

ETHAN SMITH

Luck of the Irish: Moloney and guest star Joan Osborne.

Clubland

Arlene Grocery—The Lower East Side's newish, hippish, and appealingly inexpensive (okay, free) rock and folk venue. 3/17: Jake; Geraniums. 3/19: Motel Girl. 3/20: Novellas; Franken Orange. *95 Stanton St. (358-1633). $.*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 3/16: Nancy Wilson. 3/17: Great Big Sea. 3/18: Jenny Burton Experience; Eden White. 3/19: Ed Palermo Big Band. 3/20: Buster Poindexter and his Spanish Rocketship Band. *15 W. 4th St. (228-7880).*

Bowery Ballroom—The Mercury Lounge's roomy new Lower East Side outpost, where up-and-comers can hone their big-room chops. 3/18–3/19: Better Than Ezra; Train; Jude. 3/20: D Generation; Toilet Boys. *6 Delancey St. (533-2111).*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 3/17: Chesterfields. 3/18: Sam Taylor; L'il Mama. 3/19: Kid Bangham. 3/20: Hubert Sumlin. 3/22: A. L. James; Sparechange. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 3/16: The Hippos. 3/17: Dropkick Murphys; Oxymoron; the Ducky Boys; the Infiltrators. 3/18: Gluecifer; Helldorado. 3/19: G.B.H.; Billyclub. 3/20: Sensefield. 3/21: Marauder; Blood for Blood; Mushmouth; Inhuman; Billyclub Sandwich; Diesel. *15 St. Marks Pl. (674-7959).*

Connolly's—Saturdays, Black 47 kick out the Gaelic-punk jams. *14 E. 47th St. (867-3767).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 3/17: Gov't Mule. 3/20–3/21: Sleater-Kinney; Holly GoLightly; Mary Timony. *17 Irving Pl. (777-6800).*

Knitting Factory—3/18: Guitarist Vinicius Cantuária has added nuanced and subtle backing to Arto Lindsay's bossa nova seductions for years. His own work, most recently on his brand-new *Tucumã,* is lush, brainy, and intricate. Most of the strings, percussion, and horns on that album (his Verve debut) won't be called up for this gig—and the intimacy should make the music that much more powerful. 3/16: Martin Hays. 3/17: Viper Ball. 3/19: Jill Sobule. 3/22–3/24: Joe Lovano. *74 Leonard St., bet. Broadway and Church St. (219-3055). $.*

Maxwell's—After a couple years' dormancy, New Jersey's (and perhaps the tri-state area's) finest rock club is back with a vengeance. 3/19: Bogmen. 3/23: Mighty Blue Kings. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more au courant time slots of MTV. 3/17: Hugh Cornwell; Mark Geary. 3/18: Lloyd Cole. 3/19: Mach Five. 3/20: Interpreters; Babe the Blue Ox. *217 E. Houston St. (260-4700).*

Rodeo Bar—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed, and its stage occasionally hosts greats like Austin legend Ronnie Dawson, Joe Ely, and Otis Blackwell, all past visitors. 3/19: Deke Dickerson. *375 Third Ave. at 27th St. (683-6500).*

S.O.B.'s—The city's premier world-music, reggae, and soul-jazz venue, presenting acts that could fill stadia back home and local talent that might one day do the same here. Most nights, sets at 10 and midnight. 3/17: Barbarito Torres and Pedro Luis Ferrer. 3/18: "Konkrete Jungle." 3/19: Tabou Combo. 3/20: Samba Novo. 3/22: Latin supergroup Tipica 73 reunites after twenty years' absence from the scene. *204 Varick St. (243-4940).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. Fridays and Saturdays at 8, the Supper Club's house big band swings with abandon. 3/19: Royal Crown Revue. 3/20: Jive Aces; Jumpin' Gigolos. *240 W. 47th St. (921-1940).*

Swing 46—Another Theater District retro house that draws zoot-suited big-band, jump-blues, and swing-revival fanatics. Is it jazz? Not really. Is it fun? You betcha. Most nights, sets at 10; free dance lessons at 7 and 9. $7–$12 cover; two-drink minimum. Tuesdays: Nick Palumbo & the Flipped Fedoras. Wednesdays: The Blue Saracens. Thursdays: George Gee & His Make-Believe Ballroom Orchestra. *349 W. 46th St. (262-9554).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 3/17: The Frames; Telulah Crash; Watercress; Skyrocket; Nina Hynes; the Tain; Mr. Sunshine. 3/18: Dance Hall Crashers; Spring Heeled Jack. 3/19: Mighty Blue Kings. 3/20: Brooklyn Funk Essentials. 3/21: J. J. Caillier & the Zydeco Knockouts. 3/23: Prince Paul; Stetsasonic; Big Daddy Kane. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 3/16: Deadcenter; After Dark. 3/17: Black 47. 3/18: Bloo; Laura Love Band; Antigone Rising. 3/19: High Times Cannabis Cup Reggae Band. 3/20: Viperhouse; Ulu; Fat Mama. 3/21: Skarhead. *161 Hudson St. (966-5244) $.*

Jazz

BAMcafé—Inside the venerable Brooklyn Academy of Music is an attractive new jazzerie, with the occasional high-profile name. 3/19: Edward Ratliff's Rhapsodalia. 3/20: Dave Douglas. *30 Lafayette Ave., Brooklyn (718-636-4111).*

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Tuesday, the Mingus Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. $15–$20 cover; $10 minimum. Sets at 9 and 11:30. 3/17: Arturo O'Farrill. 3/18–3/20: Stanley Jordan. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 3/16–3/21: Eddie Palmieri Big Band. *131 W. 3rd St. (475-8592).*

Detour—With no cover and top-notch young players, this cozy, tiled East Village joint packs 'em in every night of the week. Sundays: Mike Magillian. 3/18: Eliot Zigmund Quartet. 3/19: Guaranteed Swahili. 3/20: Dave Lobenstein Quartet. 3/22: M.O.B. Trio. 3/23: Jeff McSpadden. *349 E. 13th St. (533-6212).*

Flea Theatre—With the Jazz at the Flea series, the TriBeCa space presents some of the city's most adventurous players. Sets at 8; $10 cover. 3/15: Philip Johnston Quartet. 3/22: Philip Johnston Duos. 3/23: Joel Forrester Solo. *41 White St. (226-0051).*

Photograph by Baird Hendrickson.

Internet Cafe—Sets at 10 and 11:30; $5 cover. 3/19–3/20: Ellery Eskelin, Andrea Parkins, and Jim Black. *82 E. 3rd St. (614-0747) $.*

Iridium—In the cozy basement across from Lincoln center, you'll find some of the finest chow in jazzland, plus formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. Sets at 8:30 and 10:30 Sun.–Thurs., with extra midnight set Fri. and Sat. 3/16–3/21: Teddy Edwards Quartet. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Jazz at Noon—East midtown's long-running, Friday-afternoon jam session—where Dizzy Gillespie, Clark Terry, and Elvin Jones have all been visiting scholars—returns for its thirty-third season, with the usual high-caliber house band. Noon–2:30 P.M. $5 cover. 3/19: Allie Ryerson. *San Martin Restaurant, 143 E. 49th St. (832-0888).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7 , guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10, Fri. and Sat. at 8, 10:30, and midnight, Sun. at 7 and 9. $15–$25 cover; $10 minimum. 3/18–3/21: Wesla Whitfield Trio. *116 E. 27th St. (576-2232).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. 3/17–3/20: Mulgrew Miller, Ron Carter, and Steve Nelson. *33 University Pl. (228-8490).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. 3/19: Virginia Mayhew Quartet. *11 W. 53rd St. (708-0480).*

Red Blazer—Reopened in a new spot, the famed Theater District jazzerie continues to offer up fine sounds. Mondays: Lenore and the Dukes. Tuesdays: Sol Yaged's Swing Band. Wednesdays: Bob Litwak; Scott Hamilton. Fridays: New Yorker Big Band. Saturdays: Bob Cantwell Jazz Sextet. Sunday Jazz Brunch: Sam Ulano's Bourbon Street Swingers. $10 cover; two-drink minimum. *32 W. 37th St. (262-3112).*

Roulette—Shows at 9. 3/17: Elizabeth Panzer. 3/18: Barton Workshop. 3/19: Peter Gordon. 3/20: Shelley Hirsch. 3/21: Joe McPhee's *In the Spirit. 228 W. Broadway (219-8242). $8.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 3/16–3/21: Michele Rosewoman; Quintessence. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, this hole-in-the-wall shares space with a beauty parlor and has its sights set on the Knitting Factory crowd. Sunday: Clarinetist David Krakauer hosts a klezmer brunch series. Ensemble. 3/16–3/20: Medeski, Martin & Wood. 3/20: Dougie Bowne. 3/21: Dredd Foole; Thurston Moore. *107 Norfolk St. (358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 3/16–3/21: Tommy Flanagan Trio. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Westbank Cafe—Fridays, pianist Michael Wolff hosts the impressively-staffed Michael Wolff JazzWorld Workshop, with Alex Foster, Badal Roy, Lincoln Goines, Frank Colon, and Clarence Penn. Sets at 9 and 11. $10 cover. *407 W. 42nd St. (695-6909).*

Comedy

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50 cover; two-drink minimum. 3/17: "Phat Comedy Jam"; Sklar Brothers. 3/18–3/20: Guy Torry. 3/21: Judy Gold & Edie. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 8:30, 10:15, and midnight; and Sun.–Thurs. at 9. 3/15–3/21: Dave Attell; Jim Norton; Macio; Donnell Rowland; Godfrey. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. 3/15–3/21: Andres Hernandez; Willie Asbury; Richie Byrne; Nancy Redman; Jim McCue; Quentin Heggs; Jim Norton. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 3/19–3/20: Joe Materese; Vic henley; Andres Fernandez. *34 W. 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30. Sat. at 8, 10, and 12:15. 3/19–3/20: Tom Papa; J. R. Havlan; Justin McKinney; Greg Carey; Patrice O'Neal. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. Early shows Tues.–Sat., late shows Fri. and Sat. 3/16–4/10: Lainie Kazan. *59 W. 44th St. (840-6800).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (741-9105).*

Cafe Carlyle—3/16–3/21 and 3/23–3/27: Betty Buckley. Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45. $50 ($25 for Davis's late, Woody-free set); no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Eighty-Eight's—A West Village venue whose unassuming façade conceals a top-notch little theater within. $15; two-drink minimum. Thursdays: Natalie Gamsu. Fridays: James Beaman's "Black Market Marlene: A Dietrich Cabaret." *228 W. 10th St. (924-0088).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Tues.–Thurs., sets at 9. Fri. and Sat., sets at 9 and 11. $30 cover; two-drink minimum. Through 4/3: Steve Ross. *363 W. 46th St. (586-0244).*

Judy's—Newly relocated to Chelsea, this cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. *169 Eighth Ave., bet. 18th and 19th Sts. (929-5410).*

Laurie Beechman Theatre—Saturdays: Amanda Green's "Take It Like Amanda." Sets at 8; $15 cover; one-drink minimum. *407 W. 42nd St. (695-6909).*

Pyramid—Thursdays: Shakespearean disco ballet "The Donkey Show." Doors open at 7:30. *101 Ave. A (971-1016). $12.*

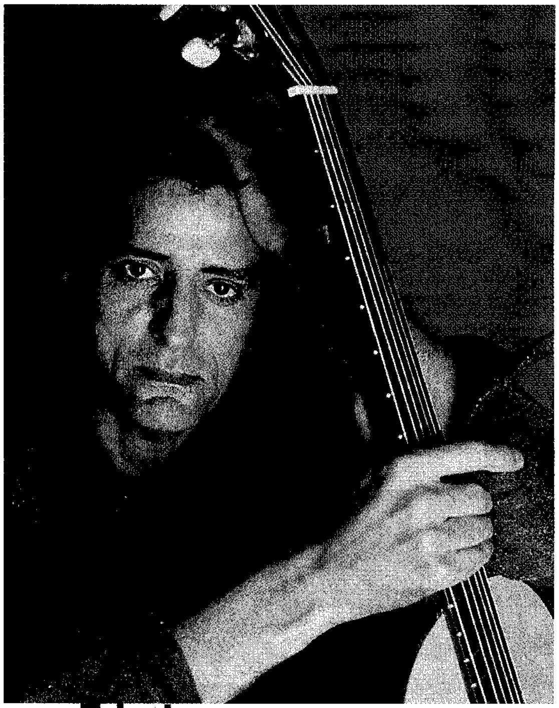
Sardi's—Fridays, John Malino's combo plays jazz standards and a little "down-home blues." No cover; $12 minimum. *234 W. 44th St. (221-8444).*

Tatou—A swank midtown supper club, with dancing, dining, and a dress code. $20 cover; no minimum. 3/18: Blue Saracens. 3/19: Peggy Cone & Her Central Park Stompers. 3/20: Vito Picone & the Elegants. *151 E. 50th St. (753-1144).*

Bars

Kettle of Fish—With its unfinished wood floor, dirt-cheap pints, and hangarlike layout, this is a dive *par excellence*—in a neighborhood that could use a few more. Adding to its anti-hip appeal, the place is usually either mobbed with NYU undergrads or empty in a depressing way. But at least the latter situation affords easy access to the twin dart boards in back. *130 W. 3rd St. (533-4790). $.*

Parkview Lounge—Nestled way over on the Lower East Side, this refreshingly hipster-free outpost features bar bowling, a damn fine jukebox, and some charmingly amateurish live bands in the back room. *317 E. Houston St. (473-9257). $.*



Talent

He's the Bossa

On his gorgeous Verve Records debut, *Tucumã*, Brazilian singer-guitarist Vinicius Cantuária gets some syncopated help from Laurie Anderson, Bill Frisell, Sean Lennon, and about a dozen other downtown luminaries. But at the Knitting Factory, March 18, Cantuária's subtly intricate phrasing will be backed by just cello, trumpet, and drums. (See "Clubland.")

Photograph by Kazunari Tajima.

the mix

Henry Kissinger...Lynda Obst

John Leonard's TV Notes

Crime in Connecticut: The Story of Alex Kelly (3/16; 9 to 11 P.M.; CBS), with Matthew Settle as the all-American rapist, Margot Kidder as his doting mother, and Cassidy Rae as the girl he rapes, is exactly the sort of mistrial of a TV movie that might have shown up on Fox, instead of CBS, right after they plundered those royal Egyptian tombs.

Farscape (3/19; 8 to 9 P.M.; Sci-Fi), a new Friday-night series on the Sci-Fi Channel, tricked up by Jim Henson's production company, though apparently made in Australia, in which astronaut Ben Browder is solar-flared through a worm hole and into another galaxy, where war rages between sinister "Peacekeepers" like Claudia Black and every other manner of alien life, from exotic Pa'u Zotoh Zhaan, the bald blue priestess of the planet Delvia, to your run-of-the-mill Drak (a replicating cockroach). To be followed, almost immediately, by . . .

First Wave (3/19; 10 to 11 P.M.; Sci-Fi), executive-produced by Francis Ford Coppola, in which reformed thief turned security systems expert Sebastian Spence is framed for the murder of his wife by invading aliens, who look exactly like the rest of us but are in peculiar thrall to the game plan of sixteenth-century futurist Nostradamus and can also, when they want to, sprout tentacles or kiss your ear with memory-stealing cybernetic worms. Spence is one of their experiments gone awry, which means that he runs around like Angela in *The Net* trying to smash the conspiracy and get his identity back. This one's better than *Farscape.*

All Things Bright and Beautiful (3/20; 8 to 9:30 P.M.; BBC America) makes us wonder whether 10-year-old altar boy Ciran Fitzgerald really talked to the Virgin Mary and Barrabas in County Tyronne in Northern Ireland in 1954, or whether he was just trying to curry favor with the local priest, Tom Wilkinson, and the good thief he met in the barn was actually an IRA gunman played by Gabriel Byrne. Cutely subversive, with Danny Kaye on the radio singing songs from Disney's version of *Hans Christian Andersen.*

Arguing the World (3/22; 9 to 11 P.M.; Channel 13), fresh from the Film Forum, talks to Daniel Bell, Nathan Glazer, and the two Irvings, Howe and Krisol, about what it was like to be left at City College in the thirties and all the terrible things that have happened since to scruple and conscience, with some remarkable kibitzing by the likes of Michael Walzer, Tom Hayden, Diana Trilling, Alfred Kazin, Victor Navasky, Lionel Abel, Todd Gitlin, and Morris Dickstein, not to mention Norman Podhoretz, Jeane Kirkpatrick, and, very briefly, Bill Buckley. Upon that most unpopular of fronts, the barricades—*Partisan Reviewers!* Much more absorbing than Podhoretz's recent trashing of his ex-friends. And I miss Howe every other day.

Radio Highlights

Making Music in Monaco—Saturdays at noon. 3/20: Learn about the world-famous Monte Carlo Philharmonic Orchestra with Tom Bartunek. WQXR, 96.3 FM.

Lost & Found Sound—Fridays at 4 P.M. on WNYC, 820 AM and at 5 P.M. on WNYC, 93.9 FM: A collection of stories that explores the art and history of recorded sound and creates an audio portrait of the twentieth century by incorporating rare recordings, audio artifacts, and the stories of people whose lives were altered by sound, among them Tony Schwartz, record producer Sam Phillips, playwright Norman Corwin, *Mir* cosmonaut Sergei Krikalev, guitarist Les Paul, the women of all-girl radio station WHER, and hi-fi whiz Emory Cook. Call the 24-hour Quest for Sound Hotline at 202-408-0300 with your suggestions and audio heirlooms for possible inclusion.

The Written Word

Sylvia Foley, Allan Gurganus, and Irini Spanidou—3/18 at 7:30 P.M.: The authors of *Life in the Air; Plays Well With Others;* and *God's Snake and Fear.* Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

Henry Kissinger—3/22 at 7:30 P.M.: Discussing *Years of Renewal.* Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

Joan Morgan—3/23 at 7:30 P.M.: Reading from *When Chickenheads Come Home to Roost: My Life as a Hip-hop Feminist.* Barnes & Noble Brooklyn, 267 Seventh Ave., Park Slope (718-832-9066); free.

"James Baldwin—Collected Essays"—3/22 at 7:30 P.M.: Readings at Manhattan Theatre Club, City Center, 131 W. 55th St. (399-3030); $12.

"Open Door"—3/23 at 7 P.M.: Readings and workshops for people living with AIDS, their partners, their families, and friends. St. John's Episcopal Church, 222 W. 11th St. (243-6192); free.

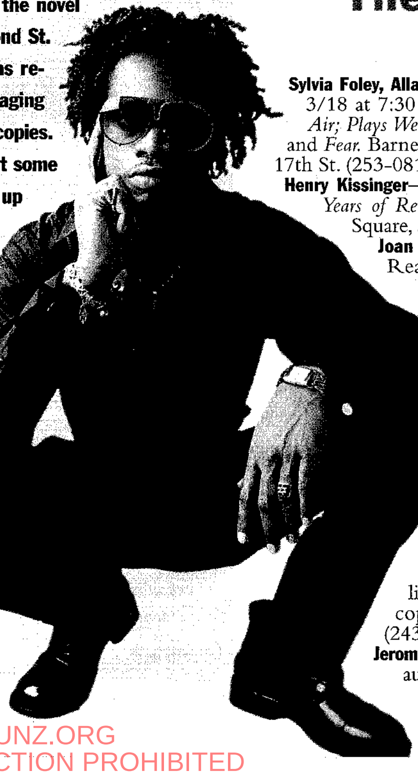
Jerome Loving—3/23 at 7:30 P.M.: The author of *Walt Whitman: The Song*

In Print

Supastar Trek

You've heard the hit record; now read the novel! As unlikely as such a marketing ploy sounds, it may soon be common, at least if rapper Prakazrel Michel—the Fugee best known as Pras—is successful in his recent foray into publishing. Pras's "Ghetto Supastar," an infectious ode to inner-city living that borrowed its melody, improbably, from Dolly Parton's "Islands in the Stream," was one of the biggest hits of 1998. And though his album of the same name didn't attract quite as much attention as the wildly hyped solo discs by fellow Fugees Lauryn Hill and Wyclef Jean, it's now taken on a second life as a work of literature. *Ghetto Supastar,* the novel (Pocket Books), follows the travails of a Brooklyn teenager named Diamond St. James as he struggles to cut his first hip-hop demo. The book, which was released with little fanfare earlier this month, makes for surprisingly engaging reading—think *Clockers* meets *Wild Style*—and has sold a healthy 25,000 copies. Pras says certain elements of his novel are autobiographical but adds that some of its more harrowing aspects are pure fiction. Like his alter ego, Pras grew up in Crown Heights; unlike Diamond's parents, though, Mr. and Mrs. Michel are still happily married and now live in Florida. Diamond's father is a recovering-alcoholic jazz pianist; Pras's parents sing in their church choir. Diamond carries a gun. "Fortunately," says Pras, "I never did that." In short, Diamond is more of, well, a ghetto superstar than his creator, who studied philosophy at Yale and Rutgers before quitting school to be a full-time rapper. And Pras considers his new career as serious a commitment as his day job. "From now on, every album I do, I'm gonna make it into a novel," he says. The rapper is currently at work on a disc of new material to accompany the upcoming film adaptation of his book. Madonna's producing, and Pras is starring—but there's no word yet on the status of *Ghetto Supastar: Original Motion Picture Soundtrack,* the novel.

ETHAN SMITH



Photograph by Davis Factor.

On Air

Prison Blues

Maxine Paul and Amy Kalafa originally wanted to bring the shrink sessions of "garden-variety neurotics" to television. Instead, the two Weston, Connecticut, moms have spent the past five years listening to pedophiles and serial killers, whose prison therapy you will see on their new show, 'Inside: The Criminal Mind,' which airs on Court TV March 22 at 10 P.M. with host Richard Belzer. "It's the real Oz," Paul promises.

of Himself will be joined by David Reynolds and others for a discussion of Whitman's life and work. Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

Lectures and Panels

"Developing a Successful Restaurant"—3/16 at 8:15 P.M.: With George Lang of Cafe des Artistes and Drew Nieporent of Nobu, TriBeCa Grill, and Montrachet. Hosted by Leonard Lopate. 92nd St. Y, 1395 Lexington Ave. (996-1100); $18.

"Captains of Industry"—3/18 at 8 P.M.: Leonard Riggio, founder, chairman, and CEO of Barnes & Noble, in conversation with *Business Week* editor-in-chief Stephen Shepard. 92nd St. Y, 1395 Lexington Ave. (996-1100); $18.

Lynda Obst—3/18 at 6:30 P.M.: The producer of *The Fisher King, Sleepless in Seattle, Risky Business,* and other hits tells you how to make it in the movie business. The Midtown Learning Annex, 16 E. 53rd St. (371-0280); $39.

Garrick Ohlsson and David Dubal—3/20 at 10 A.M.: Presenting "The Magical World of Franz Liszt," a piano workshop. Walter Reade Theater, 165 W. 65th St. (721-6500); $25.

Andrew Delbanco—3/21 at 4 P.M.: A specialist in American literature and religious history speaks about how Americans have conceptualized good and evil. The Jewish Theological Seminary, 3080 Broadway, at 122nd St. (678-8000); free.

"Prepare for Saints"—3/22 at 6 P.M.: Steven Watson, author of *Prepare for Saints: Gertrude Stein, Virgil Thomson, and the Mainstreaming of American Modernism,* speaks about the collaboration that led to the opera *Four Saints in Three Acts.* Wollman Auditorium, Cooper Union, 51 Astor Pl. (353-4158); free.

Cokie Roberts—3/23 at 2 P.M.: The chief congressional analyst for ABC News and author of *We Are Our Mother's Daughters* explores the historic roles of women in America. College of Mount Saint Vincent's Cardinal Hayes Auditorium, 6301 Riverdale Ave., the Bronx (718-405-3345); free.

"Line as Pure Event"—3/23 at 6 P.M.: Norman Bryson, author of *Word and Image: French Painting of the Ancient Regime* and Robert Gwathmey professor of architecture and art, lectures. Wollman Auditorium, Cooper Union, 51 Astor Pl. (353-4158); free.

Benefits

La Guardia Award Benefit Dinner—3/16 at 6:30 P.M.: Colgate-Palmolive chairman and CEO Reuben Mark and educator Arlene Mark will be honored at this dinner, with keynote speaker Senator Charles Schumer and chairmen Gerald Levin and Stanford Weill. Sheraton New York Hotel and Towers, 811 Seventh Ave. bet. 52nd and 53rd Sts. (229-5958); $500–$25,000.

Events

Hamptons International Film Festival Academy Awards Party—3/21 at 7:30 P.M.: Watch the Oscars with the stars (Michael Douglas, Cliff Robertson, Sam Waterston, Richard LaGravenese, and Robert Greenhut are scheduled to attend) over tapas, dessert, and plenty of drinks. Ohm, 16 W. 22 St. (516-324-4600); $125–$2,000.

The Triple Pier Expo—3/20 and 3/21: Art, furniture, silver, paintings, glass, pottery, textiles, jewelry, toys, vintage fashion, and more from 600 exhibitors. Passenger Terminal Piers 88, 90, and 92, on Twelfth Ave. bet. 48th and 55th Sts. (255-0020); $10.

Tours

"Bizarre and Eccentric East Village"—3/18 at 7 P.M.: A tour with "no architecture, no history, just fun." Meet at the cube on Astor Place, at Lafayette St. (370-4214); $10.

Garment Center—3/19 at 11:45 A.M.: Join a 32-year insider of the industry for a tour of the apparel industry and learn about its history. Meet at 1410 Broadway, at 39th St. (370-4214); $10.

Central Park on the First Day of Spring—3/20 at 1 P.M.: Explore New York's collective backyard as the seasons change. Meet at the northwest corner of 66th St. and Central Park West (439-1090); $10.

"The Immigrant, Radical, and Notorious Women of Washington Square"—3/21 at 1 P.M.: A three-hour Washington Square walking tour discussing women like Eleanor Roosevelt, Edith Wharton, Louisa May Alcott, Lila Acheson Wallace, Bella Abzug, Emily Post, and others. Meet at the Washington Arch, at Fifth Ave. below 8th St. (242-5762); $12.

"Harlem Gospel Walking Tour"—Sundays at 10 A.M.: Learn about the area and visit a gospel church service. Call 718-204-5133 for meeting place and reservations; $15.

The Mystical World of Hasidim—Sundays at 9:30 A.M.: A round-trip bus and walking tour during which you'll experience a Hasidic synagogue, the writing of a Torah scroll, a library, and a kosher-deli lunch. Meet at the New York Public Library, 42nd St. and Fifth Ave. (800-838-TOUR); $36.

Foods of New York—A tour of the restaurants and specialty food shops of Greenwich Village and SoHo. Call 732-636-4650 for dates and additional information; $20.

Metropolitan Opera Backstage—Weekdays at 3:45 P.M. and Saturdays at 10 A.M.: A unique, behind-the-scenes view of the creation of the opera. Includes costume and set design, the performers' rehearsal facilities and dressing rooms, and the opulent auditorium. At Lincoln Center; call 769-7020 for reservations and times; $8.

Exhibitions

"No 'Pryor' Restraint: Richard Pryor's Comedy on Television"—Through 4/29: A screening of his appearances on *The Lily Tomlin Show, Saturday Night Live, The Mike Douglas Show, The Kraft Summer Music Hall,* and Pryor's 1977 *The Richard Pryor Special?,* at the Museum of Television & Radio, 25 W. 52nd St. (621-6800); $3–$6.

"New York's Finest: A History of the New York City Police Department"—Through 3/21: Enter this 3,000-square-foot exhibition of early-nineteenth-century police memorabilia through a "dark alley"

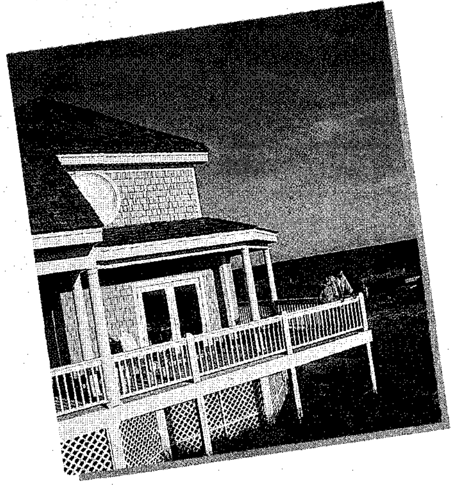
GAME WEEK

HOME AWAY

	MON	TUE	WED	THUR	FRI	SAT	SUN
KNICKS	MIL MSG 8PM	LAC MSG 7:30PM		ORL MSG 7:30PM		BOS MSG 1PM	TOR MSG 3PM
NETS		TOR FSNY 8PM	DAL FSNY 7:30PM	CHI FSNY 8:30PM			CLE FSNY 6PM
RANGERS	WAS METRO 7:30PM				BUF MSG 7:30PM		PIT FOX 3PM
ISLANDERS	BUF FSNY 7PM				VAN FSNY 10PM		CAL 2PM
DEVILS	VAN FSNY 10PM		EDM METRO 9PM			TOR FSNY 7PM	
	3/15	3/16	3/17	3/18	3/19	3/20	3/21

Photograph by Susanne Buckler.

SUMMER RENTALS
SUMMER SHARES



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echoing with screams and gunshots that evoke the dangers of policing New York in Colonial times. The New-York Historical Society, 2 W. 77th St. (873-3400); $5.

"Secrets of a Beautiful Face"—Through 4/11: An exhibition exploring developments in grooming products and conceptions of beauty for men and women during the nineteenth and twentieth centuries through advertisements and packaging, mirrors and dressing tables. The New-York Historical Society, 2 W. 77th St. (873-3400); $3–$5.

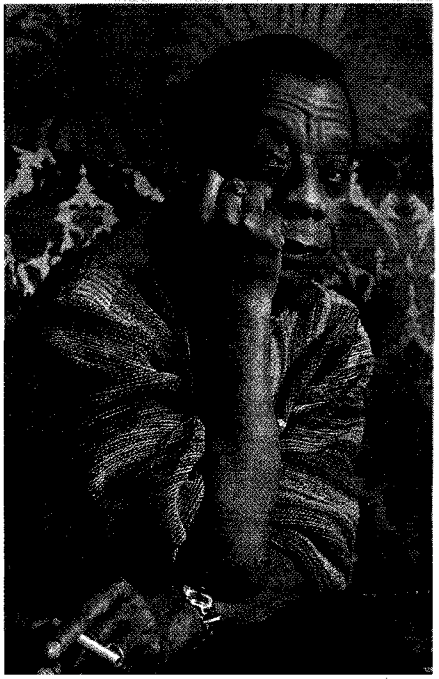
"*Bar Mitzvah*: David Mamet and Donald Sultan"—Through 6/6: Twenty drawings by Sultan accompanied by Mamet's text, from their new book. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (423-3271); $8.

"Seinfeld's Diner"—Through 8/1: The set of the famous diner frequented by Jerry, Kramer, Elaine, and George is on display along with props and costumes. American Museum of the Moving Image, 35th Ave. at 36th St., Astoria (718-784-0077); $4.50–$8.50.

Online

New York Magazine on the Web—Click from "Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) to a new Website each weekday. This week: Don't despair—get cynically motivated; celebrate Women's History Month with the History Channel; shock yourself with online games at Shockrave; take a virtual voyage through outer space; and unload your deepest, darkest secrets to the world. While you're visiting us at www.nymag.com, stick around and check out all our other great features, like selected articles from the current issue, extensive archives, and an expanded "Cue" section, plus Web exclusives like daily event picks from Jane Blake, daily dining tips from Gael Greene, "First Words" for bibliophiles, our helpful Subscriber Service Center, and a New York trivia contest.

Happening **"James Baldwin—Collected Essays" celebrates the writer's work with readings by *Law & Order* star S. Epatha Merkerson and Obie-winning actor-playwrights Dael Orlandersmith and Roger Guenveur Smith on March 22 at 7:30 P.M. See "The Written Word" for details.**



Photograph by J. Donoso/Sygma.

kids

Equinox...Out of Body...Flamenco

Performance
Hunt and Peck

How would a collection of long-in-the-tooth animals actually sound on their musical instruments—in the Grimm's tale that chronicles their robber-taunting escapades? It is a question that provoked some of Bryan Johanson's earliest experiments in music-making. Several decades later, as an adult—with even symphonies under his belt—Johanson came back to the original question. "The Bremen Town Musicians: A Musical Fable," for clarinet, bongo drums, cello, and electric guitar, is his conclusion, narrated—with rooster, donkey, dog, and cat voices—by Michele Mariana. Third in the Chamber Music Society's "Meet The Music!" series, at Lincoln Center's Merkin Concert Hall. March 21 at one and three; tickets are $12.

Children's Events

Blood and Guts—Pick a scab, compare heartbeats, and squirt digestive juices at the food, all at "Body Odyssey," an informative new exhibit that affords visitors a chance to romp through their innards. Opens March 19, at the same time as a new wing at the **CHILDREN'S MUSEUM OF MANHATTAN**. 212 W. 83rd St. (721-1234). Admission is $5, $2.50 for seniors.

Now and Then—Part of the monthly "Real to Reel" series, which artfully pairs the live with the celluloid, "Tin Pan Alley Tune Up" is a program about songwriting. Cabaret singer Steve Ross treats audiences to clips from several old movies, including *Three Little Words,* which stars Fred Astaire and Red Skelton. Ross and the audience then collaborate on a song in the manner of some Tin Pan Alley combo for the new millennium. 3/21 at 11 and 1:30. **WALTER READE THEATER**, Lincoln Center (875-5370). Individual tickets are $10, $6 for kids under 17.

Animal Magic—Hilary Chaplain is that rare dame who can pull rabbits out of hats and produce a trained pig at the wave of a wand. 3/20 and 3/21 at 2 at **CAROLINE'S KIDS KLUB** (a.k.a. Caroline's Comedy Club). Next week, popular laugh-riot Silly Billy makes balloon costumes to help kids in the audience "get into character" for their roles in fractured fairy tales. For children ages 3 and up. 3/27, 3/28 at 2. 1626 Broadway, bet. 49th and 50th Sts. (757-4100); $12. Reservations required. ●

String Quartet—The Emerson String Quartet plays a **CARNEGIE HALL** family concert titled "16 Strings and 88 Keys." 3/20 at 2. Preconcert activities with storyteller Charlotte Blake Alston begin an hour earlier. "A Swing Through the History of Jazz," 4/10, is the last concert in the series. 881 Seventh Ave., at 57th St. (247-7800); $5. ●

In the Ring—The visual climax of Ringling Brothers and Barnum & Bailey Circus this year is the elaborately choreographed "World's Only Living Carousel," which incorporates 200 two- and four-legged mammals in its moving tableau. Tenor John Lee Iverson, a 23-year-old Manhattanite, is its youngest-ever ringmaster. Arrive an hour early for a chance to fool around in the ring with the clowns. 3/16 to 3/22, **NASSAU COLISEUM**; 3/26 to 4/11, **MADISON SQUARE GARDEN** (307-7171 or www.Ringling.com). Tickets are $10.50 to $42.50.

'R' Rated—Written by students at the DeSisto School (and based on real-life stories), *Inappropriate*—which takes an unflinching look at tough issues adolescents face—is an aptly named play, when it comes to younger children. Performed by the **DESISTO THEATRE ENSEMBLE**—a group of kids ages 15 to 18—with original songs and score by Michael Sottile. Through 3/21. Theatre Row Theatre, 424 W. 42nd St. (279-4200); $30.

Getting Acquainted—*The Orchestra—A Happy Family* introduces kids to the four sections of the orchestra—each represented by a larger-than-life animal. It's geared specifically to ages 3 to 5. Celebrating its fiftieth year, **THE LITTLE ORCHESTRA SOCIETY** concert includes some all-time favorites: Gershwin's "Strike Up the Band," Mozart's "Turkish Rondo," Tchaikovsky's "Dance of the Sugar Plum Fairy" and Rossini's "Overture to William Tell." Dino Anagnost conducts. 3/20 at 10:30 and noon; 3/21 at 12:30 and 2. Florence Gould Hall, Alliance Francaise, 55 East 59th St. For information about additional concerts in the series, including concerts for older children, call 971-9500. Individual tickets are $32.

Planetary Alignment—Usher in spring by making paper flowers and attempting to balance eggs on their short ends at a giddy "Special Vernal Equinox Celebration." 3/20 from 1 to 2:30. Meet at the **CHARLES A. DANA DISCOVERY CENTER**, 110th St. and Fifth Ave., in Central Park (860-1370). Registration is required. ●●

Mujeres y Hombres—The legendary Carlota Santana and her Flamenco Vivo present the world premiere of two contrasting dance pieces that celebrate the difference between male and female expression in the flamenco idiom. 3/17 to 3/21. **NEW VICTORY THEATER**, 209 W. 42nd St (239-6200); $10. ●

Laughable—The intimate **MISS MAJESTY'S LOLLIPOP PLAYHOUSE** pledges "no mean stepparents" or scary characters of any kind in participatory comedies that often use familiar stories as a springboard. Productions of two all-time classics, "The Tale of Aladdin and the Magic Lamp" and "Alice in Wonderland," can be seen weekends at 1:30 and 3:30 until 4/25. 39 Grove St. (741-6436). Reservations are required. $8

Mending One's Ways—A sophisticated musical puppet production of Oscar Wilde's *The Happy Prince,* a kind of reverse *It's a Wonderful Life* story, is about a man who erects a statue to himself and then, once his human life is over, confronts the poverty he ignored during his life. Happily, even as a statue he manages to make amends and contribute to the common good. 4/4 at **W. SCOTT MCLUCAS THEATER**, 132 W. 22nd St. (727-2737); $18 for adults, $12 for children under 12.

Plucky Orphan—A 12-year-old waif disguises herself as a boy, escapes the orphanage, and joins a flea circus in Victorian England in a family opera with all the elements of a good story. Based on *Little Kit, or the Industrious Flea Circus Girl,* by Emily Arnold McCully, the play, called simply *Little Kit,* has a musical score by Charles Greenberg and libretto by Barbara Zinn Krieger—executive director and founder of the Vineyard Theater (which co-produced the opera). Recommended for children over 4. Through 3/28. **TRIBECA PERFORMING ARTS CENTER**, 199 Chambers St. (346-8510); $13 for adults, $8 for kids under 13.

Moving Together—Music and dance concerts called "Family Saturdays" are given twice each Saturday afternoon in March. This week, "Mellow Moves," a participatory program geared to children in preschool through the third grade. **CONTEXT MUSIC STUDIO**, 28 Ave. A (bet. 2nd and 3rd Sts.; 718-963-2081); $10 for adults, $5 for children, with special packages available. ●

Ways of Seeing—**ARTIME**'s museum-trained docents give tours of art galleries, which include sketching and discussion. The current tour includes taking in an exhibit of work by Tim Hawkinson at the Ace Gallery called "Magic From the Ordinary," in which aluminum foil becomes a web and television antennae are transformed into a ship; part of an odd landscape where a tube of toothpaste keeps time. Geared to families with children ages 5 to 10. Saturdays at 11 through 4/24, with additional tours 4/6 through 4/9. $20 for a child and an adult includes sketching materials; $5 for each additional child. 718-797-1573. Reservations required.

c u e

Barbara Ensor
Kids

Patricia Falvo
Movies

Sam Grobart
Sports

Nick Meyer
In Concert

Ariel Levy
Books
Events
Radio

John Leonard
Television

Edith Newhall
Art

Robin Raisfeld
Restaurants

Stephanie Saulmon
Online

Jennifer Senior
Theater

Ethan Smith
Nightlife

Ground Rules:

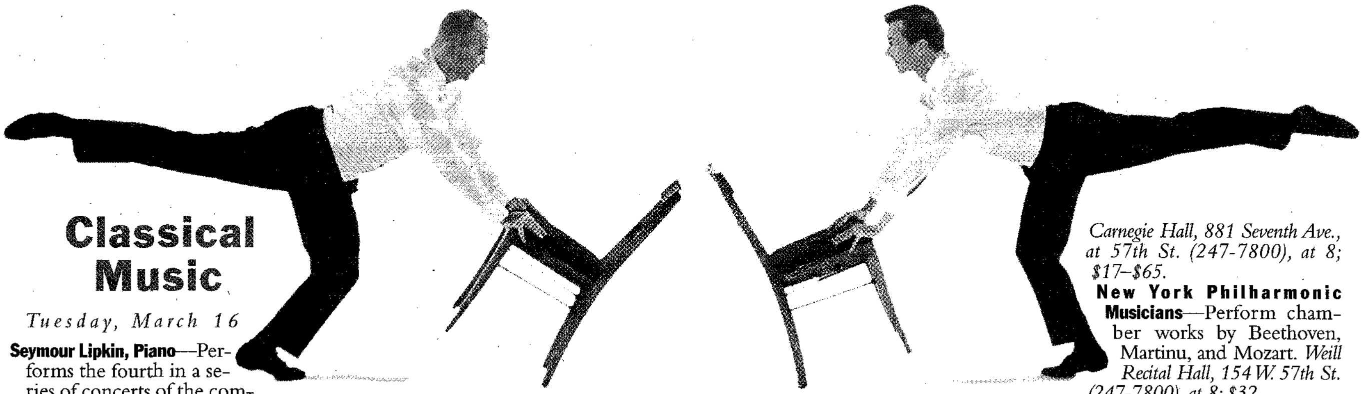
● = free

● = now or never (one-shot deal or final week)

Illustration by Debra Lindland.

in concert

Religious music at the Brooklyn Philharmonic



Classical Music

Tuesday, March 16

Seymour Lipkin, Piano—Performs the fourth in a series of concerts of the complete Beethoven piano sonatas. *Sylvia and Danny Kaye Playhouse, 695 Park Ave., at 68th St. (772-4448), at 7; $20.*

New York Philharmonic—Performs Creston's Partita; Bartók's Violin Concerto No. 2, with violinist Gil Shaham; and Brahms's Symphony No. 2. Paavo Järvi, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $14–$73.*

Philadelphia Orchestra—Performs Mahler's Symphony No. 6 in A minor. James Conlon, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $18–$70.*

Wednesday, March 17

Clarion Music Society—Performs a re-enactment of the 1708 musical contest between Handel and Scarlotti, and music by Corelli, Pasquini, and others. *Sylvia and Danny Kaye Playhouse, 695 Park Ave., at 68th St. (772-4448), at 8; $24.*

Gerald Robbins, Piano—Performs works by Beethoven, Brahms, Albeniz, and others. *Weill Recital Hall, 154 W. 57th St. (247-7800), at 8; $32.*

Tatjana Rankovich, Piano—Performs a solo recital of works by Creston, Shostakovich, Rachmaninoff, and Giannini. *Merkin Hall, 129 W. 67th St. (501-3330), at 8; $20.*

Thursday, March 18

Kirsten Agresta, Harp—Performs works by Albeniz, Bach, Castelnuovo-Tedesco, and others. *Weill Recital Hall, 154 W. 57th St. (247-7800), at 8; $32.*

New York Philharmonic—Performs Shchedrin's Symphony No. 2 and Stravinsky's Violin Concerto and *Firebird Suite.* With violinist Hilary Hahn. Yuri Temirkanov, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $14–$73.*

Friday, March 19

Brooklyn Philharmonic—Performs Stravinsky's *Mass,* Bach's *Christ Lag in Todesbanden,* and Reich's *Tehillim,* with the New York Virtuoso Singers and vocal group Synergy. Robert Spano, conductor. *Opera House, Brooklyn Academy of Music (718-636-4100), at 8; $17.50–$35.*

New York Philharmonic—See 3/18, at 2.

New York Pops—Performs "The Broadway Prince," a program of songs from Broadway musicals. Charles Prince, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $17–$65.*

Orchestra of the Age of Enlightenment—Performs works by Corelli, Purcell, Vivaldi, and others, with oboist Anthony Robson and violinist Catherine Mackintosh. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $35.*

Previews
Dances for the Duke

With the recent surfeit of Ellington centennial celebrations comes the unthinkable possibility that one might actually grow tired of the Duke. For those suffering from Ellington ennui, the jazz-swing-modern stylings of Danny Buraczeski's Jazzdance may provide some relief. The Minneapolis-based company will perform four New York premieres at the Joyce this week, including 'Scene Unseen' (pictured), a piece about the creative collaboration between Ellington and Billy Strayhorn, and 'Zero Cool,' set to some of the composer's lesser-known tunes (see "Dance").

Saturday, March 20

Brooklyn Philharmonic—See 3/19.

Susan Dunn, Soprano—Performs works by Handel, Liszt, Mozart, and others, with pianist Gregory Mason. *Weill Recital Hall, 154 W. 57th St. (247-7800), at 2; $32.*

New York Philharmonic—See 3/18.

Philharmonia Virtuosi—Performs works by Fasch, Haydn, Ghedini, and Mozart, with cellist David Geringas and violinist Mela Tenenbaum. Richard Kapp, conductor. *Metropolitan Museum of Art, 1000 Fifth Ave. (570-3949), at 7; $25.*

Sunday, March 21

Chamber Music Society—Performs "The Bremen Town Musicians: A Musical Fable," a children's concert. *Merkin Hall, 129 W. 67th St. (875-5788), at 1 and 3; $12.*

Monday, March 22

Cincinnati Symphony Orchestra—Performs Hoffman's *Millennium Dances,* Lalo's Cello Concerto in D minor, and R. Strauss's *Ein Heldenleben.* With cellist Lynn Harrell. Jesús López-Cobos, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $17–$65.*

New York Philharmonic Musicians—Perform chamber works by Beethoven, Martinu, and Mozart. *Weill Recital Hall, 154 W. 57th St. (247-7800), at 8; $32.*

Opera

Amato Opera—Performs Verdi's *Un ballo in maschera,* 3/19 and 3/20 at 7:30. *319 Bowery (228-8200); $23.*

Metropolitan Opera—Performs Puccini's *Tosca,* 3/16 at 7:30 and 3/20 at 1:30; Mussorgsky's *Khovanshchina,* 3/17 at 7:30 and 3/20 at 8; Tchaikovsky's *The Queen of Spades,* 3/18 at 7:30 and 3/22 at 8; and Verdi's *Rigoletto,* 3/19 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $25–$210.*

New York City Opera—Performs Puccini's *La Bohème,* 3/16 at 7:30 and 3/20 at 8; Puccini's *Madama Butterfly,* 3/17 at 7:30 and 3/20 at 1:30; Beeson's *Lizzie Borden,* 3/18 at 7:30 and 3/21 at 1:30; and a double bill of Ravel's *L'heure espagnole* and *L'enfant et les sortilèges,* 3/19 at 8. *New York State Theater, Lincoln Center (870-5570); $20–$90.*

Dance

Ariane Anthony & Company—Performs Anthony's *Best Foot Forward, The Fall of a Glass,* and *A Chicken's Dream of Flight,* 3/18–3/21 at 8. *Joyce Soho, 155 Mercer St. (334-7479); $12.*

Cornfield Dance—Performs Cornfield's *Web* and *The Sound of Yellow,* 3/16–3/18 and 3/20 at 8, and 3/21 at 5. *Playhouse 91, 316 E. 91st St. (996-1100 or 415-5553); $20.*

Danny Buraczeski's Jazzdance—Performs the New York premieres of Buraczeski's *Ezekiel's Wheel, Scene Unseen, Points on a Curve,* and *Zero Cool,* 3/16 at 7, 3/17–3/19 at 8, 3/20 at 2 and 8, and 3/21 at 2 and 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $35.*

Flamenco Vivo/Carlota Santana—Performs "Mujeres y hombres," a program of flamenco pieces by Clara Mora and Antonio Hidalgo, 3/17 and 3/19 at 7, 3/20 at 2 and 7, and 3/21 at noon and 5. *New Victory Theater, 209 W. 42nd St. (239-6200); $10.*

Ben Munisteri—Performs his *Stolen Fire (July 2020)* and the world premieres of *Smash Through to Sunlight* and *Unspeakable Plastic Plastic Earth,* with ensemble, 3/18–3/21 at 8:30. *St. Mark's Church, 131 E. 10th St. (674-8194); $12.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Photograph by Alvis Upitis.

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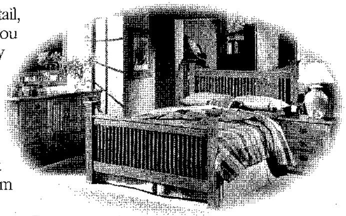

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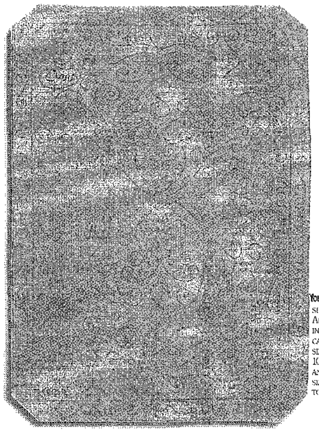

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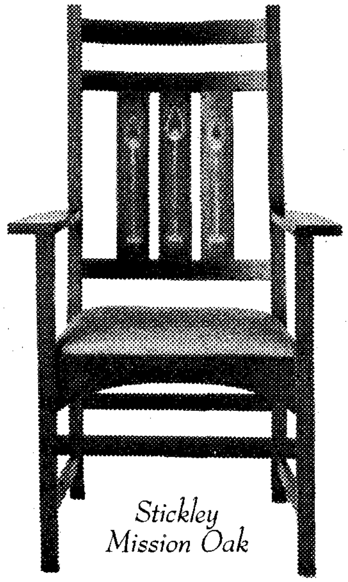

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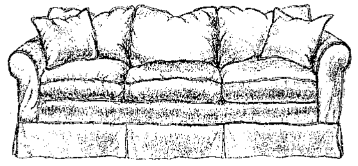

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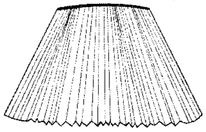

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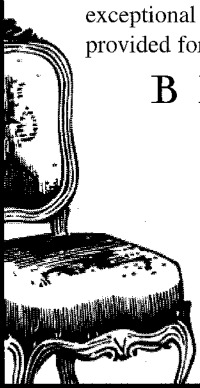

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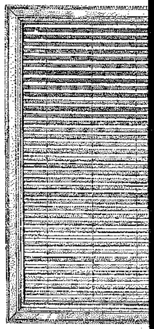

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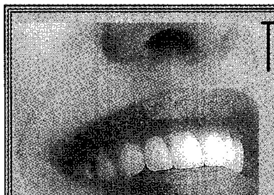

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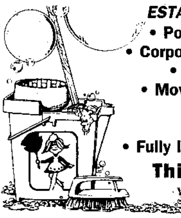

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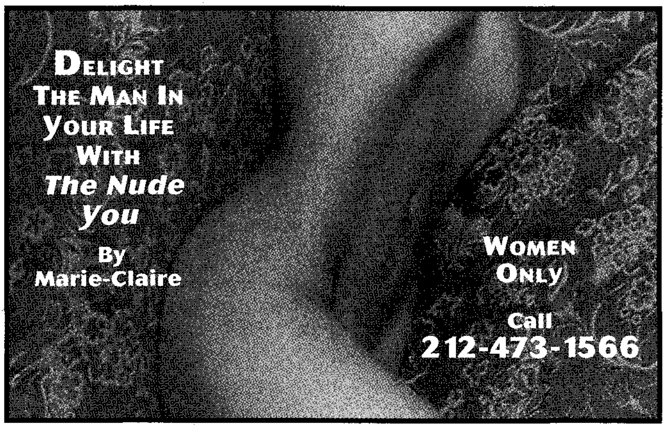

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Clark Seeks Lois—A caring, handsome, prominent surgeon with rock-solid values, razor-sharp, clear mind/heart of gold, multifaceted, 5'10", lean, 43, seeks refined, kind woman under 37, for glowing, sparkling romance, family. Phone/photo necessary. No Kryptonite! 7233✉☎

Great Guy Seeks Incredible Woman—Very successful, Ivy-educated physician, fun, extremely athletic, energetic, passionate, quick-witted, attractive (6'), very fit white male, late 30s, seeks single female, 24-38, for possible long term romance. Loves world traveling, great food, sports, music and art. Will take you from black ties to black beaches. Must send returnable photograph. 7551 ✉ ☎

Cosmopolitan, Caring, Multicultural—Slim, 42, divorced professional, Asian-Indian man with a great sense of humor, who enjoys outdoors, movies and arts. Seeks a warm, attractive, open-minded and multi-cultural lady. 7578 ✉ ☎

Tall, Handsome, Romantic—Financial professional, 6'1", slender, very athletic and youthful 50s, divorced, grown children. Loves both the out-of-doors and indoors. Fairfield County, CT resident. Christian background. Traditional values. Seeking classy, attractive, slender woman, 40-50, nonsmoker, who is looking for a sincere long-term relationship. Note/phone/photo, please. 7574 ✉

Have Fireplace, Will Travel—47-year-old single white male - psychologist by trade, regular guy by nature, looking for life partner. Me: 6', 175 lbs, smart and funny, kind and sensitive. You: 35-47, bright, outgoing, down-to-earth, with very pretty smile. Note/photo/phone. 7565 ✉

Handsome And Cerebral Physician—45, Jewish, 6', athletic, literate and altruistic, seeks compatible woman for laughter, sharing and beyond. A thousand words is better than a picture, your choice. 7556 ✉ ☎

Make Love Bloom!—With a dynamic, caring CEO - a loving, handsome Renaissance man with passion, warmth, humor, 5'10", lean, 43, into fitness, travel. Seeks bright woman under 38 for the real thing. Phone/photo necessary. 7479 ✉☎

Successful, Athletic, Very Handsome—Jewish male, 42, who enjoys a good laugh, having fun and living well, seeks attractive, adventurous, passionate, nonsmoking, witty female, 32-39 (need not be Jewish), to enjoy romantic evenings and possibly much more. Photo, phone and note. Will exchange. 7520 ✉

Where Are You?—Recently widowed, early 60s, fun-loving, beautiful, slim blond seeks Jewish gentleman who is a snowbird, with homes in NY and FL. I enjoy golf, laughing, dancing, as well as cooking and staying at home. You must be at least 5'10", financially secure, comfortable in casual clothes as well as a tuxedo. Please be 55-70 years old and have a great sense of humor. 7458 ✉☎

Cast Your Spell—On this handsome, well-built, athletic, single Jewish man. Brown hair and green eyes; 39, 5'9", 165 lbs; successful corporate lawyer. Affectionate, adventurous, gentle and romantic. If you are a woman with an irresistible smile, alluring figure and irrepressible joie de vivre, age 25 to 35, I'm ready to be captivated. Note/photo, please. 7499 ✉

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Financially Secure Man—Low-key, retired professional, 60ish, Jewish, seeks younger, educated Jersey lady: tall, works out, strong, robust. 7495✉☎

Unique, Genuine Woman—37, attractive, warm, caring, communicative, down-to-earth, with good sense of humor, seeks man with similar qualities. 7358 ✉☎

Coup De Foudre—Desires by very pretty, green-eyed, slim, shapely, warm,. sweet, giving, easygoing, classy woman seeking kind, loving, generous, honest, discerning, sui generis, tall, dark, handsome Jewish man (38-50) who is as selective as I am. Note/photo a must. 7523 ✉ ☎

Male Hotel Owner—40s, seeks relocatable female. Residences in FL/NY. 7543✉☎

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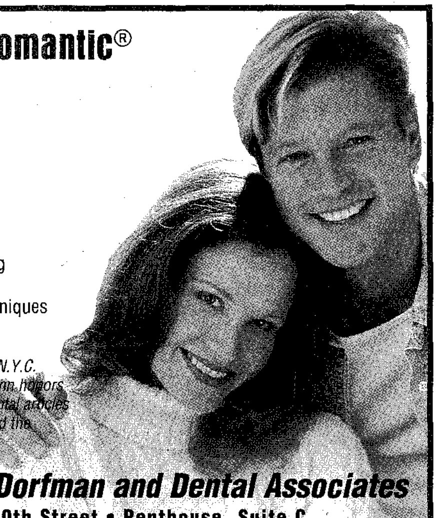

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Pretty, Smart, Greek-American Woman 23, 5'3", size 2. Enjoy going to movies, concerts, museums and exploring NYC - seeking single white male who is honest, hardworking, 23-40, for serious relationship. (marriage-minded). Note and photo. 7492 ✉

Rarer Than Leprechauns—Unorthodox Orthodox Jewish female, creative, literate, real; aches to dovetail-join with kindred spirit Jewish male, 40-50, for life.7546 ✉ ☎

Literary Lioness—Mid 40s, fit, attractive, seeking mate for adventures wild and domesticated. Please be a man who lives his passions with room for one more. Photo nice but not necessary. 7440 ✉ ☎

Vivacious, Upbeat And Down-To-Earth—LI lady seeks tall, sophisticated, 35-48 male for cultural outings and adventure. Photo/note required. 7465 ✉ ☎

Striking Brunette—Warren, NJ professional woman, 5'9", comfortable in high heels as well as hiking boots, seeking successful gentleman, 38 plus. If your interests run from the extravagant to life's simple pleasures, have a positive attitude, a passion for ballroom/swing dancing, and love animals, this could be a match. Note/photo, please. 7352 ✉ ☎

Divorced Male Doctor, 58—Seeks a special woman to enjoy health, happiness and sunsets together. Photo/note. 7512✉☎

HIV-Positive—34-year-old woman, pretty, blond, intelligent, optimistic, seeks white, single, upbeat guy, 28-40, in same situation, for lasting relationship. No drugs. Must have car. 7442 ✉☎

Healthy, Somewhat Wealthy—And sincere, single white male who is attractive (some even think good-looking), successful NYC business owner, 6'3", 205 lbs, early 50s, nonsmoker, athletic, divorced, emotionally open, playful, adventurous, mischievous and huggable, who appreciates the finer things in life. Seeking someone special to share real quality time in a giving/receiving long-term relationship. Please be at least 5'2", with a fabulous figure, slim/pretty, great legs, somewhat buxom, 32-42, size 8 or under, open, warm, caring, passionate, communicative, sensitive, unencumbered, and still believes in fairy tales (love). Photo and phone a must or no reply. 7445 ✉☎

A Good-Looking—Down-to-earth, 37-year-old, single white male, black hair, brown eyes, average build, professional in computer network support field - seeks to enjoy a caring, sharing and loving relationship with a special woman, age 27-38. I enjoy movies, cafes, plays, restaurants, walks in the city, museums, traveling and more. Manhattan and Brooklyn are a plus. 7462 ✉ ☎

Centered, Handsome, Professional—Single white gentile male (35, 5'11", 42 jacket) longing for pretty, fit, intelligent, integrated lady to be close to my soul: she knows the mundane; unpretentiously appreciates the finer things and loves the offerings of Manhattan - artistic, social athletic. Note/photo. 7545 ✉ ☎

Athletic Riverdale MD—42, Christian, Indian and caucasian ancestry, successful warm, caring, seeking intelligent, classy lady. Photo and phone please. 7502 ✉ ☎

Young-Hearted, Soulful Man—Reflective, intuitive, seeks similar, fit beauty to share life. Attractive, athletic, professional, 6'2", runner, 47 - looks 37, looking for strong, understanding woman, mid 30s, for possible long-term relationship. Note/photo/phone. 7400 ✉☎

Writer/Filmmaker/Professor—Kind, sensitive, affectionate, 5'11', 165, toned, young 41, divorced. Seeks politically progressive, healthy-eating, slim, intelligent woman. Letter/pix. 7501 ✉☎

True Companion Sought—By passionate, slim female, 44, with great smile, and sense of humor. You are a professional Jewish man, 40-50, who love athletics, music and travel. canoesu@aol.com. Photo appreciated. 7538 ✉ ☎

Asking Too Much?—Easygoing, funny, very fit and attractive Manhattan professional, 37, seeks bright, warm, playful Jewish woman, 25-35, for laughter, friendship, true connection. Sense of humor, genuine good heart a must. Favorite pastimes and places include all kinds of movies and theater (a real passion), Central Park, bookstores, outdoor cafes. Photo, please. 7525 ✉

Successful Thousandaire—Balanced, solid, warm and well-respected, divorced Jewish man, 49 (5'11", 160 lbs), seeks Jewish female, feminine and sensitive, loves children; interests include Judaism, classical music, parenting. 7391 ✉ ☎

Pretty Special—LI, Jewish professional female, 36, petite, thin - loves to travel, cook and watch sporting events. Seeks good-looking, 32-40, professional Jewish male who is warm, romantic, health-conscious and values family and friends. Photo helpful. 7363 ✉ ☎

It's Cold Outside—Tall, handsome, professional, humanistic Jewish male, 40s, seeks very pretty lady (30-40) to watch the March moon. Note/photo. 7314 ✉☎

Picture This—Attractive, 5'5", hazel-eyed Jewish female, young-looking 38, with great sense of humor and captivating smile. Likes movies/dining out/travel and cozy evenings at home. Seeks nonsmoking/warm/outgoing/intelligent male, 38-48, who can make me laugh. 7443✉☎

Gay Country Boy—Smart, sincere, funny, healthy, truly cute 43. Innkeeper (i.e. busy weekends) loves travel, classical music, yoga, theater, film, horse racing and dogs. Seeks similar too share sane, contented lives. Note/photo to 7557 ✉ ☎

Cerebral Optimist—52, nonsmoking JD, tall and trim, arts lover, seeks sophisticated and sensual lady to share the best yet to come. 7386 ✉ ☎

Looking On LI—Single white Jewish female, 35, looking for friendship and romance with male, 35-45. Photo. 7553 ✉

Equestrian—34, natural, fun, intelligent, together, pretty, petite athlete/consultant, seeks insightful, genuinely funny, sharp, connected attractive man, 33-45. 7498✉☎

Purim Was Here!—Be my Queen Esther, now and hereafter. I feel in my 40s, very vibrant - seeking spunky gal: chic, leggy, personable, with zest for life. 7252 ✉ ☎

Southern Charm/NYC Energy—Pretty, petite exec seeks professional (48-60), fit, funny, smart, successful. Photo. 7491✉☎

Spring Fever—Vibrant, intelligent, pretty woman seeks soulmate, late 30s-late 40s, for laughter and love. 7402 ✉ ☎

Magic Moments—Very pretty, very kind, Ivy professional, Jewish mom, 40s, slim, sexy, athletic, seeking a special man for forever. Phone/photo. 7394 ✉ ☎

City-Minded, Country-Loving Woman—43, attractive, professional (with dog), fit and slim, loves hiking, horseback riding, sailing when can, NYC treasures when can't, stable and caring, seeks good man with humor, to walk through the world with. Note and photo, please. 7519 ✉☎

Read My Lines—I did not have sexual relations with that woman either. I did have lunch with her though. All I got was a napkin. Which I saved. As did Yasser Arafat. Attractive, successful, divorced male, 51, seeks bright, interesting lady. Photo and note, please. 7563 ✉

A Polite Smartass?—If you can combine healthy sarcasm with good manners, then this handsome, tall, 36-year-old Episcopalian wants to meet you. I'm looking for a woman who will challenge me with her intelligence, spontaneity and sense of humor. She should be confident (but not pushy), private (but not shy) and romantic (but not sappy). I've a weakness for willowy figures and faces that look good without makeup, but the other qualities are more important. Extra points if you enjoy running, reading, sleeping, exploring, people-watching and dive bars. Go ahead. Call. 7373 ✉ ☎

Exotic—Smart professional, MBA, South American woman, 5'3", early 40s, well-traveled, loves art, hiking. Seeks marriage-minded, fit, upscale, under-46, handsome MD/JD type. Photo. 7369 ✉☎

Sweet Jewish Female—Nicely packaged, seeks beloved to share outdoors, travel, great food. Late 30s to 50, hair a definite plus. Note/photo. 7490 ✉ ☎

The Guy Who Came In From The Cold—Single white Jewish male, 38, slim, handsome, learned, amusing, offbeat Manhattan professional seeks like-minded, slim, warmhearted Manhattan female, 28-35, who enjoys literature, films, museums, music, good restaurants and great talks. Interest in vintage films and sci-fi a big plus. 7383 ✉ ☎

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Corporate Women—Have no time for me. Gentleman, 39, seeks companion. 7464✉☎

Serious Man—Tall, handsome, 59, seeks intellectual, divorced, romantic Manhattan woman, 45-50. Photo a must. 7483 ✉

Introspective Jewish Male—45, easy on the eyes, seeks compassionate, spiritual, playful Jewish female, 30-47, who likes the written word, nature, culture, learning, thinking and laughing. 7417 ✉ ☎

Asian Female—49, slim, refined, with a passion for life, seeks kind, caring, sensitive, passionate permanent relationship. Photo, please. 7398 ✉

Spirited, Shapely, (914) Woman—51, looking for life to intersect with a caring, perceptive, deliciously delightful man. 7434 ✉ ☎

Exotic, Brainy Woman—Seeks accomplished, loving man, 43-53. 7403 ✉☎

Piece Missing—36-year-old male puzzle. Tall, handsome, intelligent and Jewish. Great romantic instincts. I love to laugh, travel, cook and explore the city. Can be a great friend. Looking for an attractive, intelligent, down-to-earth woman of substance to complete me. Note for me/photo for the cat. 7497✉

Wild Chestnut Hair—Dreamy hazel eyes, brainy beauty with winning smile, into health, fitness, ballet and the arts. Seeks dynamic, highly successful professional man over 40. 7508 ✉ ☎

Paradise In CT—Plus NYC culture. Super mensch, physician, youthful, nice-looking, active lifestyle, 60, seeks petite, slim Jewish woman. Note/photo a must (will reciprocate). 7408 ✉ ☎

Blond, Slim, Attractive—5'7", Jewish, sophisticated female, youthful 51, warm heart, great smile, would like to meet you if you're an attractive male, tall, kind, warm, successful, love to laugh and travel. Photo and note, please. 7514 ✉

New Years Resolution—Is to find Ms. Right and marry her. I'm a highly motivated, successful professional with dual businesses. I consider myself a Renaissance man with interests in the arts, theater, music and dance. I love to dance. I'm very athletic - ski, walk and swim. I'm spiritual and have a great joie de vivre that I'd like to share with you. I'm a handsome 50ish (look 40ish and feel 30ish), 5'7". Live in NJ and enjoy NYC. If you're beautiful, slim, athletic, 30s-40s and ready for a lasting relationship - current photo/note/phone a must. 7528 ✉ ☎

Are You Lonesome Tonight?—Very attractive, slender, sophisticated woman with elegant taste and lifestyle, financially secure, wishes to meet sweet, attractive Jewish man, 60s, with comparable lifestyle, to share the joys of laughter, theater, movies, the Yankees and always the sounds of Sintara, Note/photo/phone. 7505 ✉

Fun, Fit, Good-Looking—And good-natured, single, Jewish but nonreligious, male physician, 38, 5'9", never married, nonsmoker, non-skier, looking for monogamous relationship with witty, intelligent, vivacious, extremely sexy and attractive, preferably Jewish, female nonsmoker, 25-35. Note/photo a must. 7579✉

Boca—Slim, attractive, Jewish lady seeks accomplished soul mate, 55-65. 7573 ✉

Pretty, Petite Jewish Widow—With brains, bucks and many interests, seeks late 50s-60s, compatible gent. 7487 ✉ ☎

Beautiful, Classy Psychotherapist—Slim, Jewish, former model, 57, seeks best friend and lover. 7572 ✉ ☎

She-Brew Seeks He-Brew—Cheerful, outgoing, 40 year-old professional woman, seeks a sweet, smart, stable, smokeless and humor-full professional man to join me in exploring all the wonders and possibilities life has to offer. I'm an attractive, 5'2", with sapphire blue eyes, a mischievous spirit and passionate heart. 7518 ✉ ☎

Stop! Don't Answer This Ad—Unless you are a qualified white male, 55-65, NYC and Westhampton, who's alive, alert, and ready to laugh. 7555 ✉ ☎

I Am:—5'3", pretty, blond, smart, athletic, thin, 34, journalist. I love: windsurfing, Maui, skiing, running/walking, reading, rollerblading, travel, photography. I want: a great guy, 30-45, to share these things with. 7366 ✉☎

Creative Professional—Athletic, broad-shouldered, tall and trim, 50, seeks intelligent, independent woman, 35-50, with her own life/career. I'm Jewish (secular), Ivy educated and AAA rated (arts, animals, and the all-outdoors). Once married, no kids, but open to children (pre-existing or not yet existing). Great dog included. Note/photo/phone. 7570 ✉

Down-To-Earth Woman—43, slim, professional. Enjoys sports, outdoors, dining in/out, travel. Seeks really nice guy, unpretentious, athletic, humorous, 30s-40s. Note/phone/photo. 7507 ✉ ☎

Does Anybody Get It?—This 39-year-old male, divorced (no kids), is tired of form over substance, image over reality. If form is important, here's me: successful JD/MBA, 6'2", fit, handsome. But you should reply if what's inside matters. I am sincere, kind, caring, down-to-earth, family-oriented. I'll try anything and I love to explore. Seeking woman - nonsmoker, 28-40, to ski, swim, travel and scheme, laugh at my jokes, share secrets, be my best friend and lover. Note/photo. 7511 ✉

High-Quality Man—Single white male, 53, very intelligent, nice-looking, extremely honest, financially secure Westchester homeowner - seeks nice woman for great relationship. 7429✉☎

Sexy, Charming, Blond—Emotionally/financially secure, seeks male counterpart, 45-57, to share life's best with. 7581 ✉☎

Jersey Shore Marathon Man—5'8", 144 lbs, good-looking, low-key, youthful 53. Jewish, Ivy PhD who lives in jeans and is dedicated to health and fitness. Enjoys the arts, vegetarian dinners, running, Manhattan, Jersey beaches. Seeks best friend who is an attractive, athletic, slim, nonsmoking, down-to-earth woman under 45. Photo appreciated. 7419 ✉☎

Adventurous, Vibrant—Very young, youthful 50s lady, many interests, slim, 5'7", wants to meet younger guy for TLC, romance, enjoying life. 7524 ✉ ☎

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He's 35, tall (6'3"), handsome, fit, kind, giving, and fun! He's a great listener,and a marvelous conversationalist. It isn't easy to find a man of such extraordinary quality, but there's more! He's a true believer in romance and love, and is ready for a lifetime of bliss. I'm helping him find his heart's desire. He is seeking the right woman who will be an equal partner in all ways. If you are 23-32, lithe, lissome, intelligent, and truly believe that it's high time you met the love of your life, please call me. You and this wonderful man, whose credentials are impeccable, may be right for each other.

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Wanted: Sensible, Witty Professional—Who loves children, nature and the arts. I am 49, petite, attractive, well-educated professional, divorced mother of a 12-year-old daughter, nonsmoker. Letter and photo. 7414 ✉☎

Kind, Fun, Romantic—Jewish male, 44, enjoys reading, dining out and movies. Seeks full-figured Jewish female with similar interests, for friendship and possible long-term relationship. 7473✉ ☎

A Great Catch—Wants to get caught! I'm tall, handsome (really), very successful, easygoing, Jewish, divorced and 50. You are under 45, pretty with curves, have a positive attitude and seek a true partner. Photo, please. 7421 ✉ ☎

Hot Looking Guy—6', musuclar, blue eyes, Ivy grad, genuine, fun, nice. Successful professional, 37, Jewish (not religous), from NY, living in Florida. Seeks leading lady. Photo a must. 7568 ✉

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March Madness

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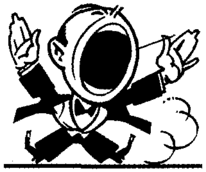

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Gay White Guy—Late 40s, nice-looking, normal, nice, healthy, successful career/ into theater, film, music, NYC/not in the "scene". Photo/phone/letter. 7377 ✉☎

Pretty Woman—Slim, shapely, bright, warm, seeks special man, 62-75. 7560 ✉ ☎

Intelligent, Blue-Eyed Beauty—Warm, sensitive, playful, fit professional woman, 35 years old, loves theater, travel and new experiences. Seeking Jewish professional man, 35-45, warm, intelligent, sophisticated, who is interested in commitment and family. Photo, please. 7411 ✉☎

Witty, Good-Looking Man—32, 6'2", Jewish, Ivy educated, partner at prestigious consulting firm, seeks a pretty and kind professional female, 26-33. Note/ phone/photo, preferred. 7493 ✉ ☎

Pretty, Jewish Blond—Would like to meet handsome Jewish male, 40-45, with realities about life and dating. 7513 ✉

I'm The Devoted Husband—You a loving wife. Kind, fun loving professional male, Jewish with traditional values seeks down-to-earth female to 42. Photo. 7566 ✉

NJ, Sexy Lady—37, Jewish, attractive and vivacious, seeks a handsome, romantic Jewish male, 35-45, who's ready to fall in like and end up in love! Photo/note/ phone. 7470 ✉ ☎

Great Legs And Infectious Laugh—Alluring, beautiful, fun, sweet Jewish lady with a gorgeous mane, 5'6", slim, 39, with sparkling personality, mischievous streak and a heart of gold (native Californian, new to NY), a passion for life and a love for tennis and skiing. You are kind, funny, warm, successful, fit, Jewish, 39-52, exceptional. Photo appreciated. 7422✉☎

Inn The Mood?—Beautiful inn-keeper, Berskshires location, looking for romantic soul mate, possible business partner. Seeking loving, intelligent, financially secure man, 45-60. Note/photo/phone. 7547 ✉

Attractive, Petite, 37—Single Jewish female, MD, with long brown hair, green eyes and dancing feet, seeking professional, tall, handsome, athletic mensch. Note/photo appreciated/phone. 7456✉☎

An Invitation—Attractive, petite, active, professional CT female seeks exceptional, accomplished, youthful, fit, stable, caring gentleman (53-63) for fun and romance. Love music, opera, arts, travel. 7387 ✉ ☎

Great Guy!—This professional, successful, athletic, outgoing, 40-year-old, single Jewish male, Manhattan resident, 6'2", brown hair, hazel eyes, desires a happy, attractive, smart and sexy woman to share fun, love and life. Note/photo, please. 7382 ✉ ☎

Attractive, Sophisticated Woman—35, blond, petite, executive, seeks attractive, fit, and highly successful man, 30-40. You must be adventurous, love the outdoors; hiking, mountain biking, tennis and skiing. Ready for commitment. Photo. 7559✉☎

Is There A—50ish, well-bred woman for city/country, gardening, tennis - media male. 7562 ✉

Sassy And Sophisticated—Vivacious, successful Jewish woman, 43, seeking charming, established NYC male (40s-50s), who enjoys fine dining, travel and football, for committed relationship. Note/photo. 7418 ✉ ☎

Let's Share Our Lives—Affectionate, caring, romantic, fun-to-be-with businessman, 6'3", 185 lbs, in-shape, 60. Enjoy ballet, quality conversation, active sports lifestyle, nonsmoker. Looking for that one special woman to establish a relationship built on trust, with a ton of chemistry. Current photo exchange. 7510 ✉ ☎

Is There A Docotor In The House?—I'm partial to MDs who are compassionate and have a sense of humor. I'm not only limited to doctors. Please be 5'10", 50 plus, clean-cut (no beards) and intelligent. I'm an upscale Manhattan woman, attractive and shapely, independent, intelligent and easy to be with, looking for a relationship. Photo please. 7516 ✉ ☎

Please Stop Hiding—I'm a smart, fun, pretty, Jewish, Ivy, editor/writer, pianist, mom. I'm never boring, 43, 5'3" and slim. I laugh alot, give great conversation, and only get on a few people's nerves. You're smart, funny, successful and warm. Note/ photo/phone, will reciprocate. 7571 ✉ ☎

Pretty, Smart, Upbeat—Young 60 widow, seeks caring soul mate. 7526 ✉ ☎

Brown-Eyed Gal In Tall, Slim, Sexy—Intelligent body - seeks smart, funny, attractive man, 34 plus. Photo. 7509 ✉☎

For Rent With Option To Buy—Sincere, fun-loving male, 37, 5'7", into skiing, beach, NYC, concerts, seeks "nice" female. Available immediately! 7385✉☎

All I'm Missing—Is a picture of you on my desk. I'm 34, 5'3", pretty, sweet, thin and fit, with a great sense of humor. This single Jewish professional female from NJ is looking to meet a handsome, intelligent, sincere, single Jewish professional male for a lifetime of love and devotion. Photo, please. 7496 ✉

Pretty, Special Jewish Female—36, slender, blue-eyed blond. Athletic, sincere, thoughtful, bright. I enjoy movies, tennis, crosswords and my job as a teacher, among other things. You are an intelligent, kind, genuine man seeking a committed relationship. Handwritten note preferred/photo, please. 7494 ✉ ☎

Loves To Laugh—Single Jewish female, 30, 5'6", attractive, physically fit teacher, in search of intelligent, reflective thinker, 30-40. Enjoys the outdoors a plus; good conversationalist a must. 7409 ✉☎

Genuine, Bright And Warm—39, handsome, fit, active, successful and Jewish, seeks best friend/soul mate with warm heart and big smile. 212 a plus. 7558 ✉ ☎

A Woman Of Substance And Style—Bright, attractive, ebullient, 50ish, happy with life, secure, loves to laugh, enjoys tennis, the arts, exotic travel, "hanging out, house in Hamptons, no "excess" baggage, I don't need, but I absolutely do want a secure, sensitive, strong yet gentle man to share all the wonderful things life has to offer. Ready to take a chance? Phone/photo a must. 7584 ✉

Just Looking Here For Laughs?—I'm handsome, 43, Jewish, an exec with degrees, an aspiring soul, and pecs that'll make you weep. Refuse to give up finding you. Laughter's guaranteed. 7448 ✉ ☎

Very Handsome—Very affectionate, very big giver of TLC, Jewish, nonreligious, 59, ex-businessman, ex-securities trader - had it all, lost it all. Yes, I'm broke - but not broken (long story)... Seeking a (very successful) wife, 50 plus, to help me climb back to the top of the ladder. Very detailed letter and photo (or no reply). 7351 ✉☎

Attractive, Wealthy, Athletic—Harvard MBA, banker, white male, 31, seeks white or Asian female. Likes dining out, movies, exercise, museums and travel. 7485 ✉ ☎

Are You Special?—Can you escape for long weekends in Aspen? Seeking a striking, sophisticated, extremely fit, 35-45, Manhattan woman of high character who enjoys music, movies, good humor, is very well-educated and understands the concept of passion and peace. Me? An Ivy-educated Wall Street exec, 6', in great shape physically, mentally, emotionally, looking for a best friend/lover. Send recent photo and note. 7515 ✉ ☎

A Sparkle In Your Life—Petite, effervescent, French, blond beauty seeks handsome, caring, sensitive soul mate, nonsmoker, to share eclectic interests. 43-50. Photo/note a must. 7564 ✉ ☎

Ravishing Writer—Pretty, blond, cultured lady, both serious and fun, loves Bach, travel and the arts. Seeks warm, bright professional man, 48-60, for, friendship and romance. Photo. 7527 ✉

Man, 69—Top health, education, career, now quietly writing with fervor, wants a good woman, the usual, theater, hiking, etc. But what values and traits do we: Want? Offer? Fear? Phone, please. 7544 ✉

Attractive, Green-Eyed, Svelte Woman—Of 39, with dog, seeks kind, sensitive, handsome, tallish, nonsmoking Catholic man, 34-45. Photo/note. 7396 ✉☎

Good Girls Are Hard To Find—Beautiful, sweet, sexy blond, 29, wholesome and pure on the inside - but you would never know it from the outside. You are extremely successful (MD/JD/MBA-type) intelligent, kind, Jewish, 30-37, and want a forever romance with an old-fashioned yet knockout-looking girl. Note/photo/ phone. 7522 ✉ ☎

Jewish Millionaire—Unique, multifaceted wheeler-dealer, college grad, 58, 6'3", 230, intelligent, ambitious, unconventional, self-made, street-smart - seeks sharp, sexy soul mate/playmate, best friend, 30-45. Photo. 7580 ✉

Attractive, Compassionate, Cultured—Professional woman, 50, with intellectual vitality, seeks compatible male. 7477✉☎

Handsome Man—38, offbeat humor, seeks woman, 40s-50, into museums and good conversation. Note/photo 7550 ✉ ☎

Spunky, Pretty, 35, Female—Seeks tall, cute man with a big...heart. 7433✉☎

Delicate Grace—Pretty, slender, professional, warm, honest, unpretentious. Altruistic interests, but also enjoy the arts, nature, food, travel. Seek evolved, loving and lovable man, 60s, with joie de vivre for meaningful connection. 7569 ✉

Gay White Female—36, educated, pretty, stylish femme seeks passionate partner with post-graduate degree, to share hopes and dreams. 7381 ✉ ☎

Commute Nantucket/NYC—With a slender and pretty Jewish divorcee. Ready for a cultured man of humor, with athletic interests, who enjoys great cooking, 55-70. Private pilot optional. Photo. 7425✉☎

San Diego Anyone?—Very pretty, smart, thin, athletic, 31, 5'8". Enjoys tennis, boating and the arts, seeks tall professional to relocate west. Note/photo. 7533 ✉ ☎

I Want You—Exciting, fit, fun, handsome business executive, 50-60! I am a vivacious, accomplished lady with great figure and a big smile. Note/phone/photo please. 7530 ✉

Czechmate!—Successful American lawyer, 43, who knows Prague's beauty, seeks educated Czech or Eastern European woman, 25-40, to check out NY's restaurants, museums and theater - and travel to Europe if it clicks. 7536 ✉ ☎

Caribbean Princess—Exotic Haitian beauty, petite, slim, passionate, with dazzling smile, mind and wit. Well-educated and stylish, with eclectic taste in music, movies, food and travel. Seeks caring, romantic, intelligent, tall, handsome gentleman, 33-45. 7413 ✉☎

Real Woman—36, dynamic, Jewish, artist, athlete, intense, big smile, bigger heart, looking for a man with depth of heart and intellect. You must be comfortable being challenged. I want marriage and kids with a very intelligent, loving, sensitive, stable man who can communicate. A great sense of humor and trust a must. 7517 ✉

Bearded/Bearish—Architect/photographer - 68, loves good music, movies, cats, puns. Wants to share museums, concerts with a nonsmoking Manhattan woman. 7450 ✉☎

NYMessage

Paris-Bound 4/24?—Bon vivant businesswoman, 48, seeks good company (male or female) for restaurant dining in the city of light. 7269 ✉ ☎

All Seekers—Let's take a shortcut and meet on the eve of spring, 3/19, 6:30pm, Petrie Court, Met Museum. 7372 ✉☎

Do not forget ***New York Magazine's*** **March Madness Special**, call: **212.779.7500**

Gay White Female, 41—Feminine, attractive, educated, professional, financially secure, physically and emotionally healthy, enjoys films, working out, dining and reading. Seeks a white female, 36-46, with the same attributes for friendship first, possible relationship. Manhattan and northern NJ a plus. 7549 ✉ ☎

LI, East Hampton, Petite Brunette—*Pretty, slim, smart, educated, caring,* loving widow, 39, mother of two, variety of interests, looking for a long-lasting relationship with a family-oriented, successful, secure white male, 45-52. 7389✉☎

Beautiful, Elegant, Intelligent—African-American goddess, late 30s, a lover of jazz theater and antiques, seeks sophisticated, financially secure gentleman, for romance. Race unimportant. 7576 ✉

Exotic, Sensuous, Hispanic-Italian—Female, early 40s, educated, seeks successful nonsmoker, ready for love, passion, romance. Photo. 7435 ✉☎

Life's Too Short Not To Have Fun!—Adventurous, energetic, highly successful *39-year-old entrepreneur seeks petite,* shapely, adventurous, very sensual, "bikini clad", fun female, age 25-35, to wine, dine, dance and travel the world's beaches. P.S. I'm planning an exotic vacation for both of us real soon! Photo a must. Note/phone. 7449 ✉ ☎

Seeking to Share The World—With smart, funny, loving, kid-friendly, accomplished man, 45-60, who values ideas, family, friends and social change. I am a smart, attractive, very accomplished Jewish woman, fun-loving, with capacity for intimacy. Let's begin! 7583 ✉ ☎

A Very Fit But Lonely—65, Ivy-schooled international financial executive seeks female companionship. He likes exotic world travel, theater, arts, spectator sports, books, wood-burning fireplace and the pleasure of sharing. 7532 ✉

Pretty, Vivacious, Fun-Loving—Greek-American brunette, fair, slim, never married. Likes dancing; open to exploring other amusements. Seeks: 35-42, solid, fun, Christian, with sense of humor, for committed relationship. Note/photo. 7404✉☎

Being A Nurse Is Not Just A Career—Compassion is my way of life - with people and animals. Humor gets me through every day, coupled with strong family ties. Traditional Jewish background. I'm an avid photographer, enjoy hiking in Wyoming or shopping at Costco. I'm serious about meeting a spirited, successful man around 50, nonsmoker, who can be wildly intuitive about a future together. 7461 ✉☎

Engaging, Attractive, Down-To-Earth—Professional, divorced Jewish woman who enjoys life, and likes a good laugh, seeks personable man in 50s. 7575 ✉ ☎

Bright, Beautiful—*Jewish professional,* mom of 1, 45, fit, 5'9", blond, seeks caring, professional, single dad. 7539 ✉ ☎

Gay, 34-Year-Old Professional Man—Who is handsome, masculine, athletic, sensitive with a great sense of humor. Looking for a happy, bright, successful, masculine man of character who likes himself and knows what he wants. Shared interests in food and wine, working out, film, music, country and city pleasures. If you believe that life is better when shared with someone special, then please respond with recent photo and note. 7541 ✉

Beautiful, Ivy—Caring, 27, seeks successful, caring gentleman, 20s-40s. 7371✉☎

Attractive, Classy, Sexy, English—Female, slim, blond, late 40s, affectionate, bright and easy to be with - seeking same, plus laughter and love in tall, secure, successful man for serious relationship. Workaholic welcome but be prepared to make some time to play. 7447 ✉☎

Voulez-Vouz?—Take a chance with this chic, charming, secure, multilingual Frenchwoman who combines a jet-set lifestyle with a love of all things spiritual. I travel, ski, entertain, cook a deux or for twenty. Seeking a very successful, well-traveled man with similar lifestyle, over 40, 5'10" plus. I am early 40s, 5'6", buxom, one child. 7537 ✉ ☎

Lovely And Beautiful—Stylish and elegant, articulate successful, divorced woman, good figure, compelling warm wry NY humor. Affectionate, easy to talk to. Capable of great giggles. Sophisticated *(not too much, just enough).* Reads everything. Good aesthetic sense. Great cook. Penchant for jazz, world music, sunny beaches, country cycling, photography. Relaxes well, enjoys hanging out at home. Seeks healthy/active, financially comfortable, 43-61, man who would appreciate an independent, romantic, gentle woman. 7548 ✉ ☎

Passionate, Creative, Independent—Elegant (tall, slender) mid-50s widow of successful marriage, seeks reality-based relationship with take-charge, single man who is emotional and cerebral, eager for the unknown, committed to the present, but can recognize the right future. 7484✉

Not Your Typical Princess—Optimistic 50-year-old, Fairfield County woman with great looks, equally comfortable in a tent or at the Ritz, seeks nonsmoking companion for relationship and adventure. Recent *travels include Cambodia and Serengeti.* Looking for middle-aged guy with liberal instincts, who served in Peace Corps or wishes he had; emotional stability, financial security and physical sturdiness are big pluses. Sense of humor drifting from the silly to the obscene a must. Current photo much appreciated. 7428 ✉ ☎

Is It Possible—For a man and woman to meet, fall in love and stay in love? I think it is. Every once in a while, I see a marriage which, even after many years, still has that kind of intense attraction, *and I think, "That's what I want". Without* it, I'd rather stay single. I'm a 41-year-old man who loves writing, kayaking, the city, the Appalachian Trail, and the movies. Note and photo, please. 7529 ✉ ☎

And The Oscar Goes To...—You if you would like to meet this very pretty, successful, cultured, athletic, slim, Jewish, 36, Manhattan business owner who enjoys the beach, ballet, skiing, Vermont and gourmet food. Note/photo/phone. 7459✉☎

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Beauty, Brains And Blond—Petite (size two, 5'3", 105 lbs), leggy, accomplished and athletic Jewish attorney, with a mischievous, outgoing and gregarious personality, who barely can distinguish the Beatles from the Back Street Boys but loves to dance - seeks JD/MD/CEO or highly accomplished, motivated man (from 40 to 55) who loves to laugh, to dance, to stay in, to go out and to do just about anything... Recent photo, please, and cute note. 7488 ✉

Successful Painter - Sans The Angst—Very handsome, very young 40, in great shape, looking for a woman who is ready for a relationship. If you like goofing around, drives in country, laughing 'til it hurts (or peeing, ah, come on, you've peed from laughing, admit it) and, oh yeah, art (that would be good), answer this ad. *Being cute would help too. So, if you* could be cute and go for all the things I said above, please send a likeness of yourself and a note. 7531 ✉

Beautiful Blond Model—Jewish, classy, with MBA, seeks handsome, fit, Jewish, successful MD/DDS/JD, 40-45 years old, who is emotionally secure, financially established and marriage-minded. Note/photo, please. 7504 ✉ ☎

Ah! Men—Smart, funny, sexy, earthy artist, professor, 40-something, 5'5", prays for a fit, worldly, creative man, 40s-50s, who shares my love of travel, animals, nature and culture. Nonsmoker. 7489 ✉ ☎

Beautiful, Bright, Slim—Jewish female, athletic, fun to be with, 38, seeks Jewish professional male, 38-51. 7420 ✉ ☎

Success Has Had Its Price—Down-to-earth investment banker, ready to settle down - *trim, athletic, educated, adventurous,* young 45, seeks intelligent, passionate, beautiful, caring, athletic woman, 25-38, for best friend, hopefully more. Note/photo please. 7506 ✉ ☎

Decent Guy—Single white male, 36, 5'9", 175, Wall Street professional, attractive, intelligent, no baggage. In search of attractive, single/divorced white female, 28-35. Must like museums, parks, travel and positive thinking. No games. Note/photo. 7554 ✉ ☎

Successful But Humble!—Handsome, accomplished, fit, Jewish, 43, sports/clinical psychologist with charm, integrity, seeks pretty, slender lady, 30-44, with compassion, passion, for best friend, lover for life. Note/photo/phone. 7380✉☎

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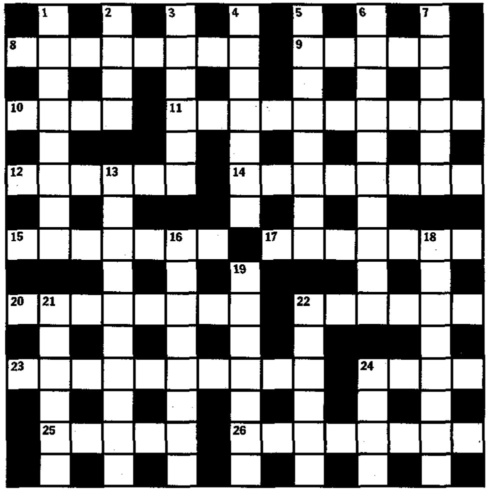
The 'Guardian' Crossword

ACROSS

8 Loud voice interrupted by composed voice. (8)
9 Natural dye, then nature's involved. (5)
10 Scarper when left in charge. (4)
11 As one should be following sly peek of card? (5-5)
12 Keep in one piece. (6)
14 "A Little Night Music" once revolved around the twist. (8)
15 In which one's prone to travel, lain across the tracks. (7)
17 Height of figure about right. (7)
20 Spent a penny during chaotic debate. (4,4)
22 Stuff eggs in Italy. (6)
23 Badly tuned, went wrong, but not put off. (10)
24 Virtually all in Italy. (4)
25 A living layer of the earth. (5)
26 No longer taxed, so highly praised. (8)



DOWN

1 Pupils must be accompanied by both parents in London. (4,4)
2 Detached land from part of the church, we hear? (4)
3 Like a regular diet, as featured in centrefold? (6)
4,24D,19 'Rise not black clouds'? Whoppers. (4,3,4,7)
5 More efficient method for crew, maybe? (5,3)
6 Auntie—daft, rambling and besotted. (10)
7 Beat cleric up in the pub. (6)
13 Quarreller in duel we'd met rattled? (10)
16 Ordinal half exalted, then revised. (8)
18 One with something active in coloured base of flower. (5-3)
19 See 4.
21 For whom the theatre provided more lofty speech? (6)
22 Games—time on foot. (6)
24 See 4.

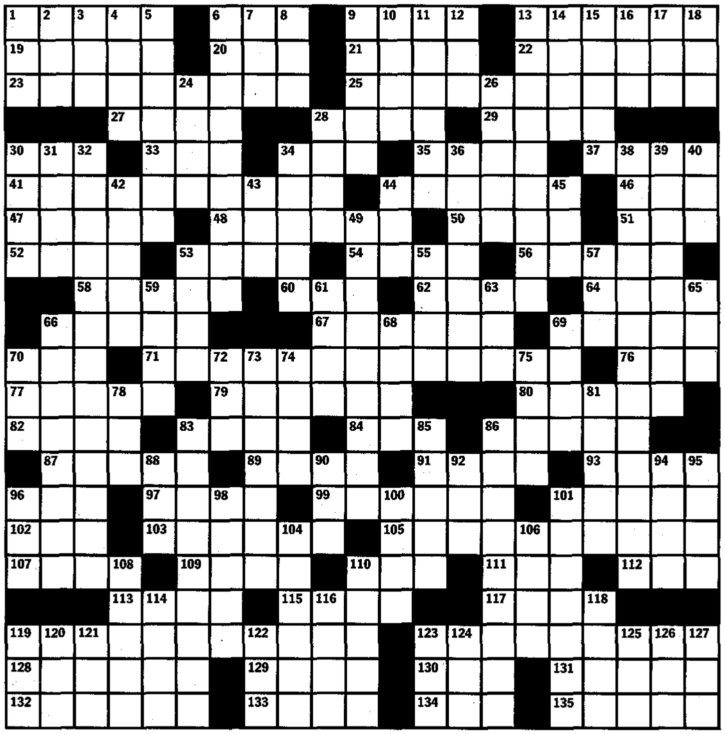
'Oscar Trivia: WTHT VWLS': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

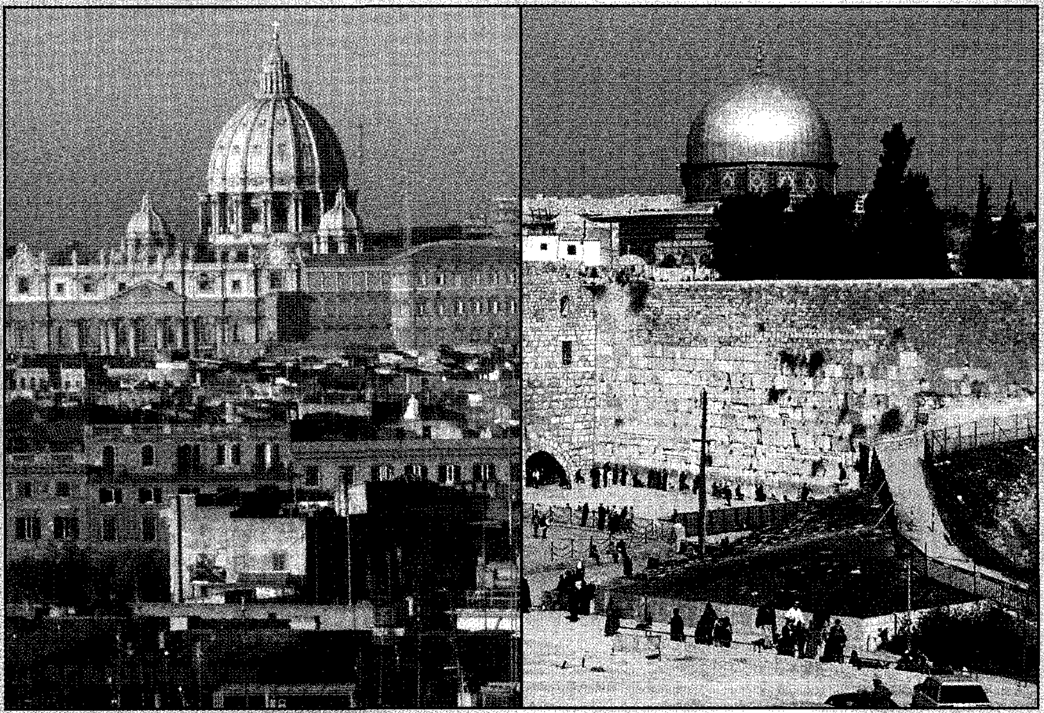
1 What a sorry sinner does
6 Gary who won two Oscars
9 Beatrix Potter's Peter
13 Miserable
19 Nunnery
20 Two-Oscar winner Hayes
21 Two-Oscar winner Field
22 Word by word
23 First actor to win two years in a row
25 1991 winning film directed by an actor
27 Stable compartment
28 Rap (on)
29 Two-Oscar winner Streep
30 Kin of sashimi
33 Shaped like a dunce cap
34 Penny
35 Chum around (with)
37 Declared
41 First color film to win four of the top Oscars
44 Itinerant vendors
46 Expression of boredom
47 Lumps of gold
48 Sticks out
50 River port of France
51 Four-door car
52 Oasis locale
53 Vegas machines
54 Old Japanese warlord
56 More agile
58 Viking
60 Sports-pg. number
62 Diet routine
64 Summer headwear
66 Contorts
67 Questioners, as on "What's My Line?"
69 Downward progression
70 Stadium shouts
71 Winning film whose sequel didn't win
76 Partner of hope and charity
77 Opinionated
79 Detrains en route
80 Frankenstein's creation
82 Griffith and Rooney
83 Fritters away
84 See 123-Down
86 Opposite of width
87 Probable winners
89 Aristotelian school
91 Mailing cost
93 No dreamer
96 Flower-girl's toss
97 Takes turns
99 Luncheonette order
101 Lawbreaker
102 —— con carne
103 Trawlers' trailers
105 Actress with the most wins
107 Waiters' hauls
109 Ducklings' dads
110 Oven expert
111 1975 Spielberg film
112 Back talk
113 Most neat
115 Narrows gradually
117 Halley's interests
119 Nominee in two acting categories for "Going My Way"
123 Most-nominated actor
128 Kind of baby buggy
129 Thalberg for whom an award is named
130 1986 winner William
131 Tarries
132 Dry-mouthed
133 Mosquitoes' relatives
134 Foes
135 Oscar winner Malone

DOWN

1 Track events
2 Locker-door décor
3 Oscar winner David
4 Invigorating potions
5 Fans' seventh-inning actions
6 Honorary Oscar winner, 1971
7 The "P" in N.Y.P.D.
8 Like monsoon weather
9 Hospital physician
10 Mont ——
11 Numbskull
12 Santa's bagful
13 First supporting-actor winner
14 Unashamedly natural
15 Garden scoops
16 Big viol
17 Bisect
18 Uses henna
24 Inborn ability
26 Feminine
28 Composer with Ebb
30 Inked a contract
31 Warbles
32 Third winning film for 84-Across
34 Ava's "Barefoot" role
36 Type of terrier
38 1992 winning film for which both leads got Oscars
39 First winning film about Vietnam
40 Rhett's last word
42 Rags
43 Practice penmanship
44 This can come to shove
45 "Open ——!"
49 Two-Oscar winner
53 Big hit
55 Oscar winner Greer
57 Foundation
59 Radio sound interference
61 Subjects for discussion
63 "The Sound of ——," Oscar film
65 With which to bite
66 Winning film whose sequel also won
68 Satan
69 Having a meal
70 "The Thinker" sculptor
72 Choreographer who won as director
73 Poisonous serpent
74 Comedian Russell
75 Clocking the speed
78 Tantalizing ad
81 Rider's foot support
83 Winning film with two directors
85 Beyond the shallows
86 Short coats made of hides
88 Street gang's territory
90 Lawyer's load
92 "—— is life!"
94 Soon-to-be-graduates
95 Claws
96 Treaty
98 "Puttin' on ——," 1930 tune
100 Oscar winner Olympia
101 Cause of some coughs
104 Cooking appliance
106 1987 winner Paul
108 Fashions
110 River Kwai structure, and others
114 Flatten a balloon
116 Potting-shed product
118 Black eye
119 "The —— Years of Our Lives," Oscar film
120 Baseball's Babe
121 Less broiled
122 Oldest Oscar winner Burns
123 Director with most wins, with 84-Across
124 Study up
125 On the up and up
126 Wife of Abraham
127 Snoopy



Solutions to last week's puzzles appear on page 146



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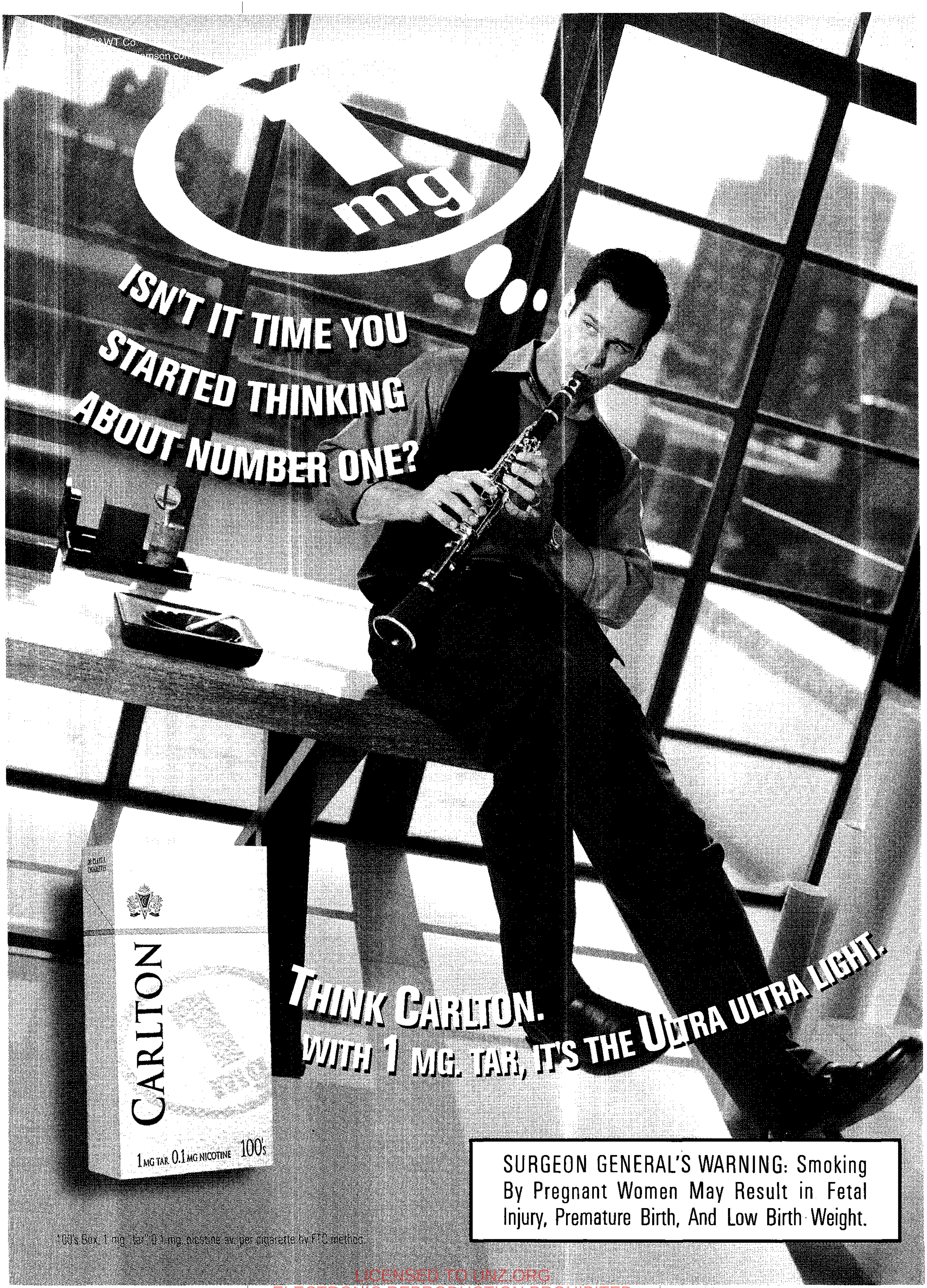
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